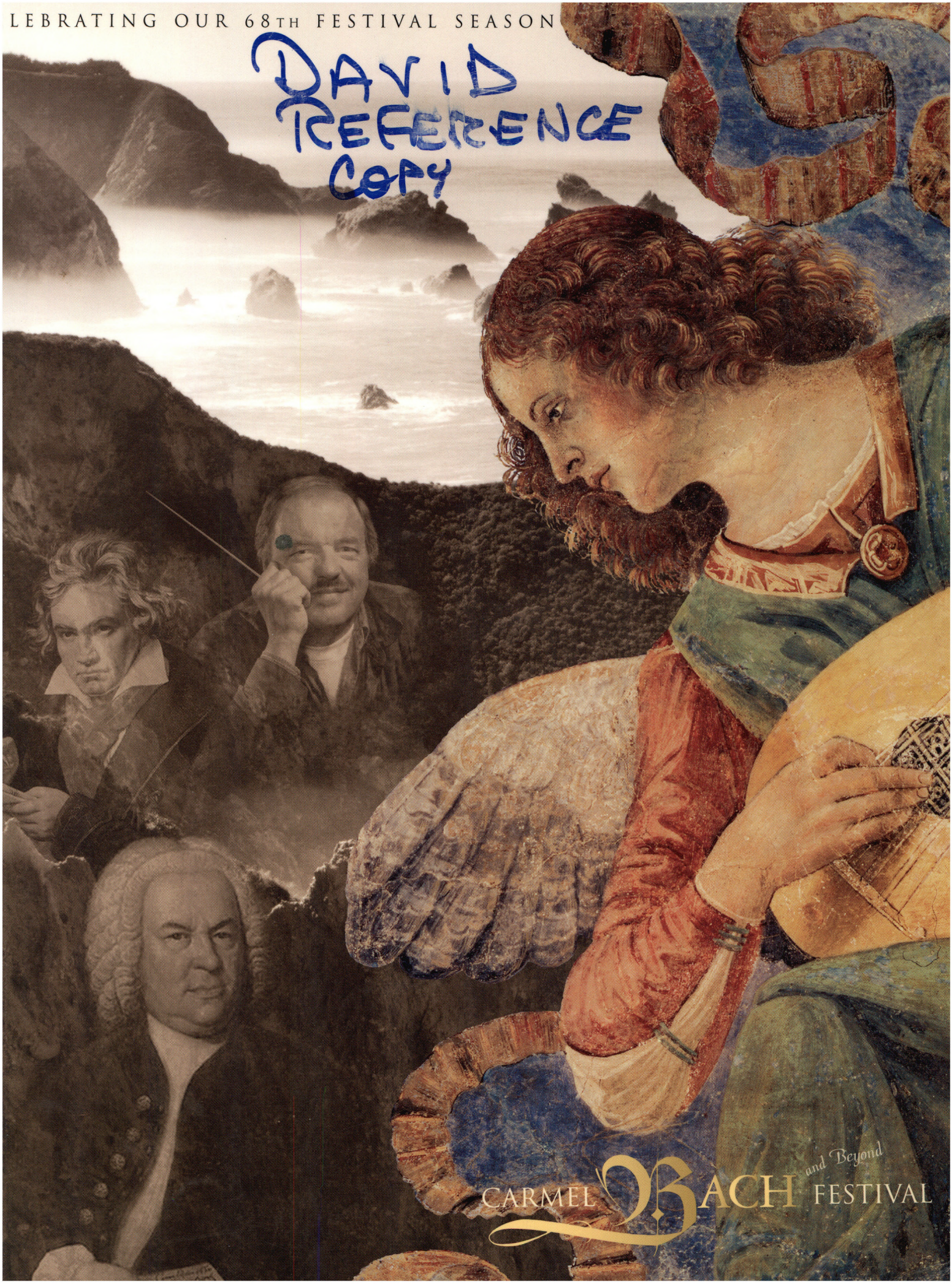
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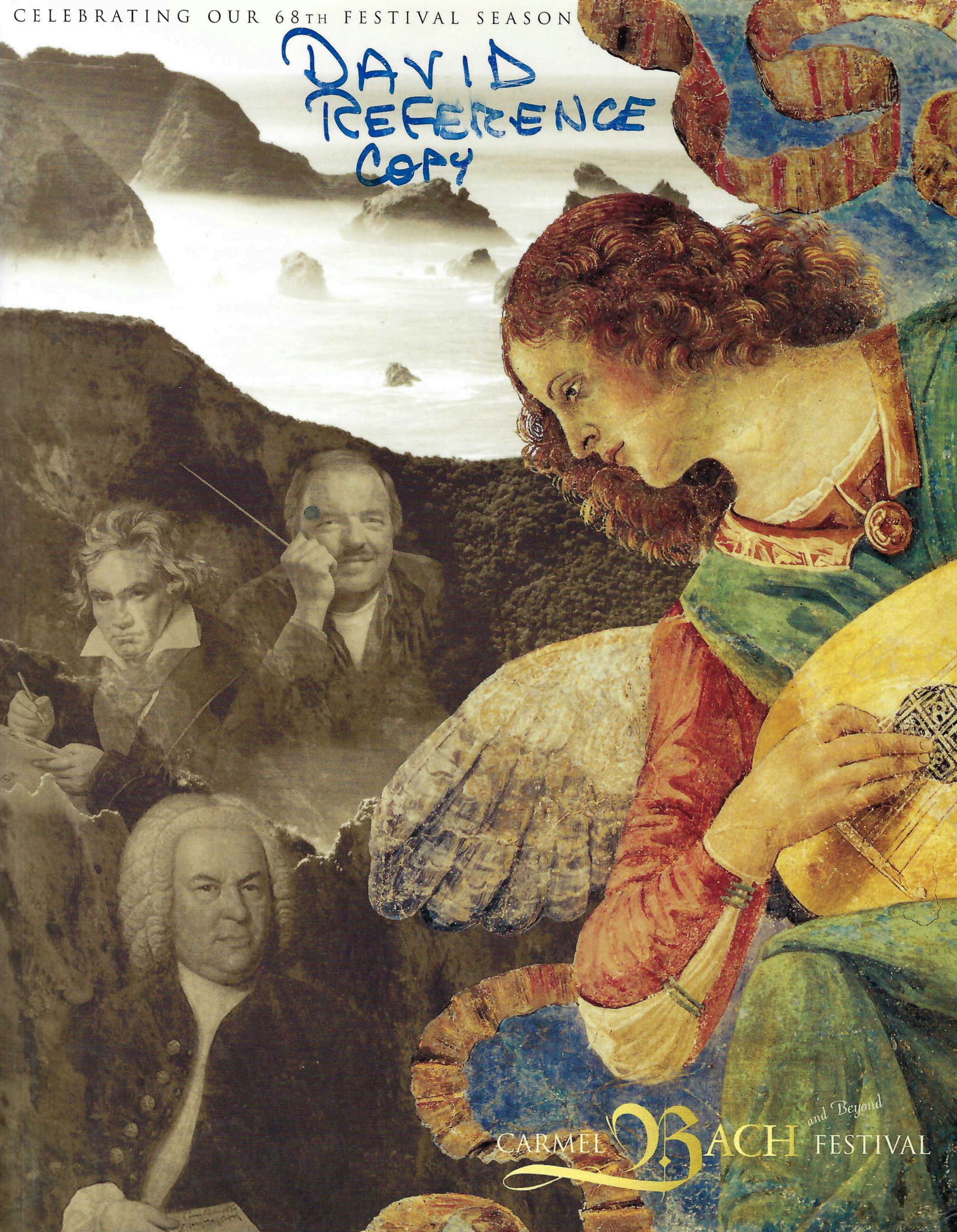

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Carmel Bach Festival
Founded in 1935 by Dene Denny and Hazel Watrous

Bruno Weil
Music Director and Conductor

William Jon Gray
Associate Conductor

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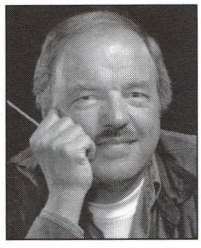


Guest conducting many of the major international orchestras and having numerous recordings has spread Bruno Weil's fame as one of the world's leading conductors of classical music. Born in Germany, Bruno Weil was a master student of Hans Swarowsky and Franco Ferrara. A prize winner of several international competitions, he was named General Music Director of the City of Augsburg in 1981, being Germany's youngest General Music Director at that time. Maestro Weil recently resigned his post as General Music Director of the City of Duisburg, Germany. In 1988 he enjoyed a stunning success when he replaced Herbert von Karajan at the Salzburg Festival, conducting Mozart's *Don Giovanni* with the Vienna Philharmonic Orchestra. Bruno Weil has performed with leading symphony orchestras such as the Berlin Philharmonic, the Vienna Philharmonic, the Dresden Staatskapelle, the Los Angeles Philharmonic Orchestra, the Boston Symphony Orchestra, and the Sydney Symphony Orchestra.

Numerous recordings with the Tafelmusik Orchestra, the Orchestra of the Age of Enlightenment and the Vienna Symphony Orchestra have been released under the Sony Classical and BMG Labels. In 1997 Bruno Weil won the Echo Klassik Award as Conductor of the Year. He has also earned enthusiastic acclaim for his Schubert recordings and for his recording of Mozart's *Requiem*. His recent CD releases include the complete recording of the opera *Endimione* by Johann Christian Bach, (Echo Klassik Award 2000 – Best opera recording 17th/18th century) and Liszt's Beethoven Cantata and the *Choral Fantasy*, Op. 80 by Beethoven. His latest recordings just released are the Operas *Freischütz* and *The Flying Dutchman*.

Bruno Weil has also conducted the German Opera Berlin, the Hamburg State Opera, the Semper Oper Dresden, and most often at the Vienna State Opera. In 1992 he made his debut with the Glyndebourne Festival in England. He is Music Director of the Carmel Bach Festival, California, as well as Artistic Director of the period instrument festival *Klang und Raum* (Sound and Space) in Irsee, Bavaria. In October 2001 he was appointed Professor of Conducting in Munich at the State Academy for Music and Theatre.

"The greatness and significance of Johann Sebastian Bach is not only due to his musical masterpieces, but also to the influence and everlasting effect of them on generations of composers to come.

The most thrilling relationship is the one with Ludwig van Beethoven: his monumental works are unthinkable without Bach — in the Ninth Symphony alone we can find two fugues, one double and one triple fugue.

I am so excited to examine these things this season and share them with you in addition to all the other activities, concerts and events."

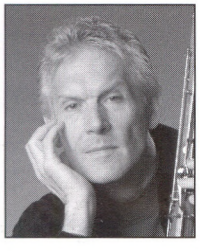
Bruno Weil
Music Director and Conductor

Welcome to the 2005 Season of the Carmel Bach Festival!

What an honor it was to have been asked to assume the role of Managing Director as I had just begun my second quarter-century as a performer with the Festival! It has been an exciting challenge to take on the leadership of this great festival, to seek to encourage, develop and unite its amazing international team of talent, and to give energy and sustain the momentum of this healthy, vital and unique cultural treasure. The last months have been exciting, challenging and remarkably stimulating as I watched over the process of this year's festival taking shape, with each step realizing that you, the audience, will love every measure of music from this year's program. The Festival will thrill you with familiar faces, new and exciting additions to the roster, favorite repertoire and some guaranteed new discoveries, all ready for you to savor.

As you can see with a quick glance at this season's program, we offer a number of "firsts" at the Festival: some of Bach's less-often-heard cantatas, Monteverdi's Vespers performed in a complete and authentic version, and our newly inaugurated Youth Chorus which will train with our vocal artists and present a concert of its own. This great music of J.S. Bach, his forbearers and heirs, provides a vital and energetic special moment in time that can often be transformational. It will provide us all with material to reflect upon, open connections to others, and reawaken the courage and strength needed for these demanding times.

What a wonderful team of artists, staff, directors, crew and volunteers we have developed in past years! So once again, with tremendous support from the community, the Festival launches this 68th season with open arms extended, warmly inviting you, our loyal audience-family, friends and participants to experience the music of the greatest of all composers and singular musical genius, Johann Sebastian Bach, in new and exciting ways.

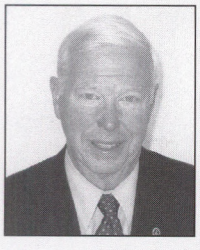


I send you my warmest greetings and an invitation to return again and again.

Jesse Read
Managing Director

Exciting things are happening at the Carmel Bach Festival. The music is as good as, or better, than it has ever been. But beyond that, we have developed a five-year strategic plan that greatly extends our outreach programs, particularly to young people and senior citizens. Through auditions, we have developed a Bach Festival Youth Chorus whose members learn from our professionals and then have the opportunity to present their own Twilight concert. We have stimulating educational programs that explain the Bach-Beethoven connection and others that make the concerts more meaningful and enjoyable. We have a marvelous set of recitals, a set of open master class singing sessions you can enjoy and learn from, "up front and personal" sessions with some of our leading musicians, and much more. Please take advantage of these as well as attending the concerts themselves.

It has been my pleasure to work closely with Jesse Read, our talented Executive Director, and with Elizabeth Pasquinelli, Karma Simons and Erin Sullivan, our dedicated office staff. My life has been enriched by knowing and working with Bruno Weil, Elizabeth Wallfisch, William Jon Gray, David Gordon and the many other special Festival musicians. And, I especially want to thank all the volunteers, patrons and donors. You make the Carmel Bach Festival possible.



Blessings from Bach, his musical ancestors and heirs, and from all of us privileged to bring you the Carmel Bach Festival.

Jack Buffington
President, Board of Directors

History of the Carmel Bach Festival *by Nana Faridany*

Valentine Miller, a past Carmel Bach Festival administrator remembers walking down the street in Carmel in 1935 and encountering Dene Denny and Hazel Watrous, wreathed in smiles. They said they had planned a Bach festival to take place in the summer. Both women were long involved in the arts and education, which is important to remember since the Carmel Bach Festival today maintains a teaching function appropriate to its founders in its lectures, symposia, program notes, the Lyceum, and the new Adams Master Class. Dene Denny had a master's degree and a successful career in English teaching. Hazel Watrous was a supervisor of drawing and art in the Alameda schools. Her brother-in-law was a famous actor and she was very much interested in the theater and the plastic arts. In fact, when the two came to Carmel in the first place, Hazel Watrous designed a number of houses, using them as a sort of experiment in decoration and materials. Her interest in the theater took the form of starting up the dormant First Theater in Monterey. Under the Denny-Watrous management it was re-opened and flourished. Whatever one woman was interested in, the other supported, and their two spiritual children, the Carmel Bach Festival and the First Theater in Monterey are still flourishing today.

Dene Denny was the musician of the two. Looking at the familiar publicity photo of the elderly woman, it is hard to imagine how strikingly avant garde she was in her youth. She adopted a severe modernist style of haircut and dress, always very chic, which accorded well with her musical interests of the time. Although she had classical music training, she felt, probably because of her interest in teaching, a need to promote and explain by means of performance the new music of the period which might be put to one side because of its upsetting qualities. She had studied with the foremost teachers of piano in San Francisco and then modern music with Leo Ornstein in New York. When she returned to California she gave a number of recitals in San Francisco for which she got many glowing reviews. Indeed, there is one full page of music reviews in the San Francisco Examiner for Nov. 28, 1928 which features in the middle an eight by ten inch drawing of Miss Denny's head showing a handsome and modern mannish haircut and stylish dress. At the bottom of the page in small print there is an announcement that Yehudi Menuhin would be giving a concert.

An article in Musical West for January 1927 is very revealing about her stature and that of the partnership. "Dene Denny — An Ultra Modernist. Miss Denny's beautiful Carmel Studio, designed and built by Hazel Watrous, is now widely known through the State, as it has become, like her former Studio, a meeting ground for artists, writers, musicians, radicals — for those who are interested in the contemporary movement. Here Mme. E.E. Scheye exhibited and lectured on the Blue Four; here Henry Cowell gave a lecture course on Modern Music, which Miss Denny illustrated and here… hundreds… have listened to Dene Denny play Schoenberg,… or Honegger. Miss Denny has definitely allied herself with the ultra-modernist group, having for the last several years made an intensive study of the new music… At the New Music Concert in Los Angeles recently, Miss Denny played Schoenberg's opus 23. She appears in recital at the Theatre of the Golden Bough in Carmel in February, and is soon to appear in concert in S.F., where she will give an all modern program, including works by Kodaly, Schoenberg, Honegger, Stravinsky, Goosens, Schriabin,… Hindemith, Bela Bartok." It is not, as her sister, Sylvia Landon reports, that she had forsaken the classics but that she felt the new music needed an advocate.

Dene Denny had the ability to memorize and play extremely difficult music in such a way as to convince and overcome an audience which, if not hostile to the music, was completely ignorant of it. "'Where are we in the program?' my friends used to ask," says Mrs. Sylvia Landon, Dene Denny's sister. Miss Denny felt music and all the arts should reflect the times and she had the power of personality, striking appearance, and pianistic technique to be convincing. "Some man from New York said he could see the skyscrapers as he listened to the music," said Mrs. Landon.

Denny and Watrous shared the penthouse apartment of the Fiske mansion in San Francisco and held art exhibits and musicals, puppet shows and lectures there. Hazel had studied design at Columbia and they were to return for a year's study in New York when they stopped off in Carmel for a visit and stuck there. Hazel designed and supervised the building of thirty-six houses in Carmel, helping very much to give Carmel its distinctive architectural style. It is fitting that the Festival should use the Golden Bough Theater — although the present one is not the original one which burned down twice — because in 1928, Dene and Hazel leased the theater from Ted Kuster who had gone to Germany to study

with Max Reinhardt; there they produced eighteen plays and thirteen concerts. Dene Denny herself gave piano recitals there. They opened the Denny-Watrous Gallery, now the Studio Theater and there showed the work of Orozco, Klee, and Kandinsky; plays were presented on the small stage. The Works of Schoenberg, Hindemith, Berg, Henry Cowell and John Cage were performed. They produced "L'Histoire du Soldat," whose world premier was in Boston the previous year. Neutra and Schindler spoke on architecture.

The Neah-Kah-Nie String Quartet summered in Carmel, managed by Denny-Watrous and around it they organizad a local orchestra of professional and amateur musicians. As Ralph Linsley said in an interview a few years ago, "To accompany a program of concertos by members of the String Quartet, a string orchestra was formed, comprised of musicians resident on the Peninsula. Rehearsals were directed by [Michael] Penha and... though other orchestral groups had been active in Carmel previously, Penha's dynamic and inspiring leadership impressed the community with the possibilities of such an ensemble. The Monterey Peninsula Orchestra became organized under the sponsorship of the Carmel Music Society, with Penha as conductor." Through 1934 there were both full scale and chamber music concerts, and a choral group was formed. The open rehearsals cost ten cents. In the fall of 1934 Ernst Bacon was appointed conductor of the Monterey Peninsula Orchestra under Denny-Watrous management.

In 1935 the first festival was planned, probably at a Carmel Music Society meeting. Mrs. Landon says there was such a response to the performance of Bach on one evening's concert that there was a request to have a whole evening of Bach. At the first Carmel Bach Festival there were three days of concerts at the Sunset School Auditorium and the Carmel Mission Basílica with Bacon as guest conductor. The stated intention was to have an annual event. It must be remembered that this was not a time of grants and government sponsorship of the arts. Denny and Watrous were suspected of dipping into their own pockets to make up the shortfall. They had worked with Sol Hurok to present a series of concerts in San Jose with top ranking artists and it is possible, according to Mrs. Landon, that sometimes the proceeds of these concerts went to fill up financial gaps in the Carmel Bach Festival. "If they had a big name [in San Jose] which cost them a lot and we had a terrible downpour all the tickets came back — I noticed you don't do that now." The first festival in 1935 established the principle of having lectures free to season ticket holders in the Denny Watrous gallery; and the Sunday concert at the Carmel Mission Basílica. There was a community feeling to the festival. Selections from cantatas and smaller compositions were presented because most of the orchestra players were amateur.

Sacha Jacobinoff conducted the second festival and Ralph Linsley played the piano. Linsley remained the backbone of the festival until his retirement after the 1981 season. The fourth annual festival established Gastrone Usigli as conductor in 1938 and Alfred Frankenstein of the *S.F. Chronicle* lectured; both men lasted with the festival for very many years. Usigli used to ride down from San Francisco on the old Del Monte train arranging scores on the way. He had cocoa with Denny and Watrous after rehearsals. That year the *B Minor Mass* was given in cut version at the Mission and was broadcast nationally over the NBC blue network on the radio. In 1939 the heralding trombones played before the concert, the compositions of Bach's sons were added and organ recitals started being given at All Saints' Church. In 1940, the same year as the reopening of the First Theater, Bach's *B Minor Mass* was given in shortened form twice a day at the Mission on Sunday and the festival lasted a full week. In 1941 for the first time there was a full Thursday night concert of Mozart.

Throughout the '40s, with a gap of three years for the war, the program included small works of varied composers such as Lully, Gluck, Rameau, Scarlatti, and Morley. Usigli arranged many songs and madrigals himself. Indeed Marjorie Wurzmann, who played piano in the first Carmel Bach Festival remembers the cast parties of the early period in which Usigli improvised so brilliantly on the piano that the audience was stunned. Noel Sullivan, who sang many of the songs arranged by Usigli, was a sort of godfather to the festival during the forties and fifties and gave wonderfully recuperative parties at his Hollow Hills Farm in Carmel Valley.

Phoebus and Pan was performed often in these years and the *B Minor Mass* moved to Sunset instead of the Mission. Ludwig Altman gave the first of many organ recitals with the festival. 1950 saw the festival begin with the Mass on Sunday and run for eight days. Cantatas were not usually presented whole, and the shortened *Art of the Fugue* was presented, orchestrated by Usigli and the whole *Well-Tempered Clavier* was presented in recitals. For the first time the *St. John Passion* was presented on the final Sunday. In 1951 Alexander Fried first lectured and Alice Ehlers made her first appearance of many. In 1952 she played the complete cycle of Bach's sonatas for harpsichord and violin. In 1954 the two passions of Bach and Schutz were presented for contrast and *The Musical Offering*, orchestrated by Usigli.

1955 was dedicated to the memory of Hazel Watrous who died that year. The program contained selections from the *Magnificat,* still not the whole composition. 1956 was dedicated to the memory of Usigli and conducted by Sandor Salgo, with Richard Lert as guest conductor. There was no *B Minor Mass* but instead the Mozart *Réquiem*. Salgo's influence was felt immediately. He presented the complete *St. Matthew Passion* for the first time and a number of dramatic oratorios by other composers. Charpentier's *The Denial* of was presented that year on Friday night as a foretaste of our present opera night. The duo of Alice Ehlers and Eva Heinitz appeared together for the first time. In 1958 the festival was incorporated formally as a non-profit community organization to present the work of J.S. Bach and other Baroque composers. There were considerable innovations in the programming from this time on. The Festival Chorale appeared, as well as extensive program notes and translations. An interesting theme appeared for a recital — the works of the three composers who were being considered for the post of Thomas Cantor in Leipzig were presented for the audience to compare. Salgo used dancers to illustrate Lully's music. He produced Thomas Arne's *Thomas and Sally* or *The Sailor's Return*, a dramatic pastoral with dancers, a stage producer and choreographer. He directed a recital on Baroque instruments.

Priscilla Salgo appeared as Assistant Choral Director in 1959 and the chorus and chorale were formally separated. The program notes were done by the music librarian from Stanford University and a theme for the festival was stated at the outset, that of endeavoring to recreate the musical and historical environment of Bach's time. The opening night was markedly different from the past featuring a complete cantata.

In 1960 the program was dedicated to the memory of Dene Denny who died that year. Sylvia Landon remembers, "Dene was devoted to Sandor... and I think she felt that her Bach Festival would be safe in his hands. Sandor said to me that of all the things he had done the festival was dearest to his heart. I feel that the Carmel Bach Festival will become an institution; under his direction and his able vision... it has gone steadily forward. Sandor did more choral work and was able to do this because he brought in a host of singers many of whom he worked with at Stanford; he had Priscilla's help... and with the solid background of experienced singers he is able to have marvelous choral works and that has been the growth of the festival. Usigli worked with local talent and it was exciting to have the community all involved, but when you are trying to make it more professional, you have to bring people in."

In 1961 the festival was extended to ten days and a board of directors was announced. Salgo reinstituted the Mission concert which was given on Wednesdays for the first time and at midnight. In 1962, the first big program book was printed for the silver anniversary of the Carmel Bach Festival. From that time to this the festival has continued in the traditions instituted by Salgo of erudition, professionalism in the musicians, more complete choral works, and a more dramatic concept in performance. Because of the demand for seats, the festival expanded from ten days to three weeks over the next ten years. To judge of its artistic growth one has only to compare two reviews — the first is of the 18th festival and is by Alfred Frankenstein of the *S.F. Chronicle*. "Carmel's 18th annual Bach Festival, which ended a week ago today, was by all odds the best in the history of that institution. It was the best in program, the best in performance and the best in attendance. Ludwig Altman's organ recitals and the chamber music concerts presided over by Ralph Linsley have always been events of the highest distinction comparable to the finest offered at the celebrated summer festivals in Europe; this year, for the first time, the orchestra concerts began to approach the same level of character and polish. Those of us who want to see the Carmel Bach Festival take its place as an event of nation-wide importance for which no excuses need be made were greatly encouraged. That goal has not been attained as yet, but this year it hove in sight, thanks to Gastone Usigli, a finely selected list of soloists, and an excellent chamber orchestra... The chorus was also very good, although, as in the past, Usigli restricted its participations to a ceremonial opening for the first concert and a performance of the *B Minor Mass* at the end. This restriction is wise in view of the area's limitations in the matter of choral singers; at the same time, it creates a serious problem so far as repertoire is concerned, and one which the festival management will have to face sooner or later, Bach wrote over 200 cantatas and six Brandenburg concertos; this year we heard three of the Brandenburgs but only one of the cantatas and that one was exclusively for a solo voice." A look at this year's program answers that last criticism.

The second review is from 1984 by Byron Belt of the Newhouse News Service. "Maestro Salgo has clearly mastered the art of festival planning and conducting, and nothing was less than expert. The *St. Matthew* was the inspired climax of a week that... mounted to the soaring final chorus of Bach's sublime exhaltation... Bach festivals are not all that unusual, but quality performances remain discouragingly rare." This in Carmel offered intellectual stimulation and musical inspiration in sufficient degree that four major events convinced a willing debutant that the combination of natural and artistic beauties make the Carmel Bach Festival a gem among giants.

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Jan Lutz
Marcia Lyon
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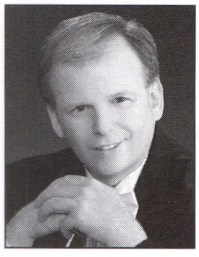
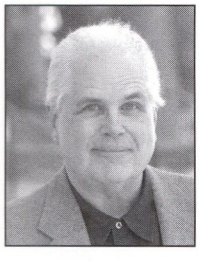
Lyn Rambach
Anke Richter
Remy Ryan
Alisette Ryle
Jane Sanders
Tim Sanders
Sharyn Siebert
Lynne Simpson
Ray Simpson
Howard Sitton
Joan Sitton
Deborah Smith
Imogene Speiser
Noble Stockton
Ronnie Stockton
Anneliese Suter
Nancy Sweet
Polly Thomas
June Thompson
Shirley Thompson
Barbara Vezzetti
Shirley Walsh
Jackie Wendland
Mark Wendland
Charles Williams
Theresa Williams
Alma Wood
Nancy Wright
Jack Wulfmeyer
Sue Wulfmeyer
Dave Zaches
Judi Zaches

Festival Staff



William Jon Gray
Associate Conductor
Bloomington, IN

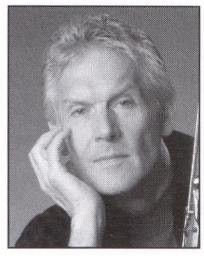
Indiana University; Juilliard School, New England Conservatory; Boston University; 2nd season in Carmel. William is currently Assistant Professorof Music at the Indiana University School of Music, where he teaches graduate-level conducting, choral literature, and score study. He also regularly conducts major choral and operatic performances at IU. From1986 to 1993 he served as Artistic Director and Conductor of the Masterworks Chorus and Orchestra of Washington, DC. He has been Assistant Conductor, Boston's Handel and Haydn Society, and has appeared as guest conductor with the National Chamber Orchestra; the Lafayette Symphony; the Handel andHaydn Society; and the Bloomington Early Music Festival Baroque Orchestra.



David Gordon
Adams Vocal Master Class Director; Education Director; Chorus Master; Lecturer
Carmel, CA

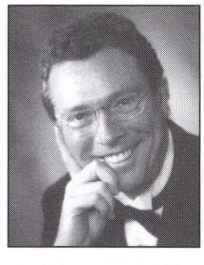
College of Wooster, OH; McGill University; Lyric Opera Center, Chicago. Now in his 17th Carmel season, David made his Festival debut as the Evangelist in Bach's *St. John Passion,* and has sung as tenor soloist in more than 80 Festival concerts. He has a distinguished international reputation on the opera and concert stage, and has been frequent guest artist with the orchestras of Boston, Cleveland, New York, Philadelphia, Seattle, Los Angeles, San Francisco, St. Louis, Atlanta, Toronto, Berlin, Prague, Vienna, Salzburg, Paris, Lisbon, Buenos Aires, Tokyo, and many others around the world. He has performed 60 principal roles with the San Francisco Opera, Metropolitan Opera, Chicago Lyric Opera, Hamburg Staatsoper, Houston Grand Opera, and the Landestheater Linz (Austria). David can be heard on 15 classical recordings on the Telarc, RCA Red Seal, London-Decca, and Delos labels. Well-known as a teacher of meditation and stress management, his latest CD is *Healing with Tone and Spirit.* Website: www.spiritsound.com.

Mr. Gordon's participation is made possible in part by the Virginia Best Adams Endowment Fund.



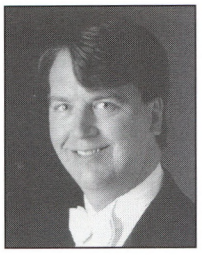
Jesse Read
Principal Bassoon; Festival Managing Director
Vancouver, Canada

This is Jesse's 28th season as Principal Bassoonist, and his second season as Managing Director. His distinguished careers as bassoonist and educator take him around the globe. He is the former Principal Bassoonist of the Vancouver Opera Orchestra, and has performed with the San Francisco Opera, Metropolitan Opera National Company, CBC Radio Curio Ensemble, the Pacific Baroque Orchestra, Boston Baroque, and LA Baroque Orchestra. He has recorded with Tafelmusik, Philharmonia Baroque, Capella Clementina, and soloed with CBC Vancouver Orchestra, Victoria Symphony, Dutch Radio Orchestra, Netherlands Chamber Orchestra, St. Petersburg Philharmonic, Rotterdam Philharmonic, and ensembles in France, Germany, Holland, Belgium, Switzerland, Portugal, Czech Republic, and Austria. He is a faculty member of the European Mozart Academy, and has presented masterclasses in Prague, Warsaw, Florence, Venice, Krakow, Montpellier, Lisbon, and served as visiting Professor of Bassoon at the Utrecht Conservatory. His discography includes solo CDs on the Etcetera, Bravura and Skylark Labels. Jesse is Professor and the Director of the School of Music at the University of British Columbia in Vancouver, Canada.



John Koza
Youth Chorus Director
Salinas, CA

John Koza earned his Master's Degree in choral conducting and his Bachelor's Degree in voice at San Jose State University. In addition to conducting the Carmel Bach Festival Youth Chorus he conducts the Camerata Singers, is Director of Music for First Presbyterian Church of Monterey, and teaches at Hartnell College. He has performed throughout Europe with the Choraliers (San Jose State University), winning five of the highest awards in the Seghizzi Choral Competition in Gorizia, Italy, and performing for the World Symposium of Choral Music in Rotterdam. In September 2000, the American Choral Directors Association published his Master's Thesis: *Twentieth-Century Choral Settings of Psalm 150* in the *Choral Journal*. Well known in the Monterey Bay area for his imaginative programming, John is dedicated to mentoring young singers in the disciplines and joys of choral singing.

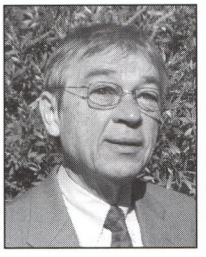


Allen Whear
Associate Principal Cello;
Recital Series Director
New York, NY

Allen Whear is Associate Principal Cellist of Tafelmusik Baroque Orchestra and Artistic Director of Baltimore's Pro Musica Rara. A graduate of the New England Conservatory and the Juilliard School, he was the recipient of an ITT International Fellowship and studied with Anner Bylsma in Amsterdam. He has performed as soloist with Tafelmusik, Brandenburg Collegium, Philadelphia Classical Symphony, and the Charleston Symphony. He has appeared with the New York Collegium, Musica Antiqua Köln, the Vienna Boys Choir, Concert Royal, the Mozartean Players, the Smithsonian Chamber Players, Washington Bach Consort, Aradia, at the Maggio Musicale in Florence, and toured Japan and Singapore as principal cellist with Opera Atelier of Montreal. He has taught at Interlochen Arts Academy and Shenandoah University, and is currently on the faculties of the 92nd St. Y and the St. Thomas Choir School in New York. His recording credits include Sony, Virgin, Musical Heritage, Naxos, and Deutsche Harmonia Mundi.

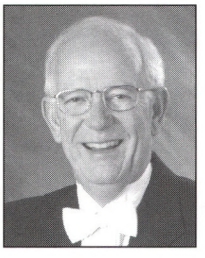
Suzanne Mudge
Trombone; Tower Music Director
Chiloquin, OR

Univ. of The Pacific; Univ. of Arizona (MMus); additional post graduate study UC Irvine. 21st season in Carmel. Freelance trombonist in the SF Bay Area for the past 21 years. Performed with San Jose Symphony, Marin Symphony, Berkeley Symphony, Monterey Symphony, Tucson Symphony, Arizona Opera; 15 years Principal Trombone with Modesto Symphony; 10 years Principal Trombone with the Women's Philharmonic; Second Trombone Fremont Symphony; founding member Seraphim Brass Quintet; Director of the Brass Arts Studio; recently Director of Wind Ensembles and Jazz Band at Lowell H.S., San Francisco. Now lives in Southern Oregon on a 40-acre Horse and Sheep Ranch, raising Border Collies, and teaching and performing in the Klamath Falls area.



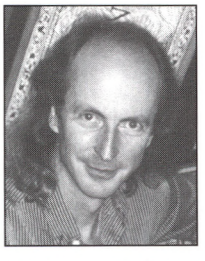
Grant Voth
Guest Lecturer
Monterey, CA

Grant L. Voth holds a Ph.D. in English, and spent most of his teaching career working in interdisciplinary studies. He is the winner of several awards for excellence in teaching and the author of more than thirty books and articles, ranging in subject from Shakespeare to Edward Gibbon to modern American fiction. We welcome Grant's return to the Carmel Bach Festival as lecturer after an absence of more than a decade. He is a Professor Emeritus from Monterey Peninsula College.



Carl J. Christensen
Conductor, Concerts on the Bay
Salinas, CA

D.M.A. University of Southern California. Professor of Music and Director of Orchestra and Band, Hartnell College, Salinas. Carl has conducted the Monterey Bay Symphony, Monterey Opera, National Symphony of Guatemala, and the UNT Orchestra of Tucumán, Argentina. 1971-1981 he was Principal Trombone, Orchestra of the State of Mexico, Mexican National Opera and Mexico City Philharmonic. Trombonist: Monterey County, Santa Cruz, Sacramento Symphonies. Member, Monterey Brass Quintet, Ensemble Monterey. Co-author of *Foundations of Music*, a college textbook now in its sixth edition published by Schirmer.



Carey Beebe
Harpsichord &
Continuo Organ Preparation
Sydney, Australia

Seventh Carmel season. Harpsichord maker with his work spread around the globe. Instruments & services used by Opera Australia, silver-chair, Singapore's Esplanade Theatres by the Bay, Chinese University of Hong Kong, Sibelius Academy Helsinki. Hectic travel schedule, specializes in harpsichord upkeep under adverse tropical conditions. Has prepared instruments for concerts, recording & broadcasts on five continents. Runs premier internet harpsichord resource: www.hpschd.nu

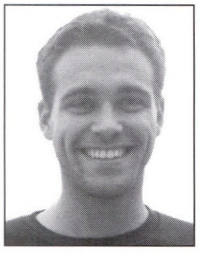
Pauline Thomas Troia
Chorale and Chorus Accompanist
Pacific Grove, CA

A native of Chicago, Pauline studied piano at the Conservatory of the Chicago Musical College and Northwestern University. Rehearsal pianist for the Bach Festival's chorus and chorale, she also accompanied Adams Vocal Master Classes in 2004. Well-known locally as choral accompanist for I Cantori di Carmel and the Camerata Singers. She is also an operatic and theater accompanist, most recently as music director of the Broadway Classics Ensemble, and in performances of Most Happy Fella at Monterey Peninsula College. In addition, she has long provided worship music and choir direction for Congregation Beth Israel in Carmel Valley.

Jean Widaman, Ph.D.
Program Annotator; Chorus Alto
Carmel, CA

Jean studied choral conducting at Occidental College and became an elementary/middle school music teacher after graduation. She entered the graduate program in musicology at Brandeis University, spent a year of dissertation research in Italy studying 15th-century manuscripts, and earned a Ph.D. in historical musicology. She has taught music history and music appreciation courses at MIT, Boston College, University of Oklahoma, Bowling Green State University, the University of Kansas, CSUMB and MPC. She currently directs the choir at All Saints Church in Carmel, gives preconcert lectures for the Monterey Symphony, writes program notes, serves on the board of the California Mozart Society, and directs a choir of senior citizens at Hacienda Carmel.

Production Staff

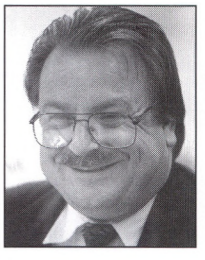


Doug Mueller
Production Manager
Seaside, CA

CSU Monterey Bay (BA in theater and film). 5th year with the Carmel Bach Festival. While not working in theatrical stagecraft, Douglas spends his time developing films of all types, and his work was recently selected as an official entry in the Newport Beach Film Festival, April 2005. Member, IATSE Local 611.

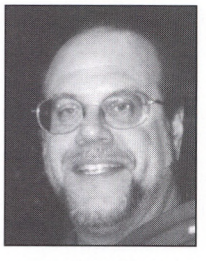
Ed Hills
Stage Crew

BA SFSU Drama, MFA USC Theatrical Design. CBF Stagehand since 1998. Production Designer for the Carmel Bach Festival at the Naval Postrgraduate School in 2001. Business Agent IATSE Local 611. Lighting Designer.



Michael Becker
Stage Manager
Carmel, CA

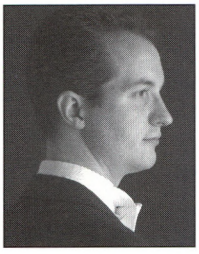
Born in Germany; history teacher in Salinas. This is Michael's 35th year with the Carmel Bach Festival.



Steve Retsky
Stage Crew

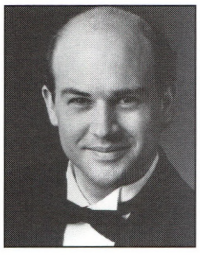
Temple University. Has served as Master Electrician at South Coast Repertory Theatre, Western Stage, University of South Carolina. Master Electrician, Lighting Lab Instructor, carpenter, Lighting Designer and more at Monterey Peninsula College. Member, IATSE Local 611.

Festival Soloists



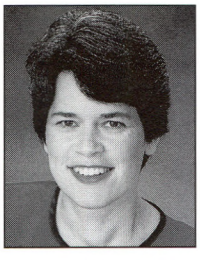
Andrew Arthur
Organ, Harpsichord Soloist and Continuo
London, UK

Gonville & Caius College, Cambridge. This is Andrew Arthur's seventh season in Carmel. Andrew is Musical Director of Orpheus Britannicus, Collegia Cantabrigiensia & Chandos Chamber Choir; and has served as Chorus Master for Opera Northern Ireland (Mozart Idomeneo), and Philharmonia Baroque Orchestra (Handel Solomon). He tours Internationally as organ recitalist and in concert engagements as concerto soloist and continuo-player: He has appeared with the Hanover Band (Principal), The English Baroque Soloists, The Steinitz Bach Players, Canzona, Da Chiesa, The Academy of St Martin in the Fields, The King's Camerata. Associate Director of Music and Assistant Organist, All Saints' Church, Margaret Street, London. His most recently released recording is a solo CD of Organ Music for Passiontide (PRCD 818) on the All Saints' Church's newly restored 1910 Harrison & Harrison organ. Numerous other DVD & CD Recordings on ASV, BBC, Opera Rara, Griffin, and Priory labels. Website: www.andrewarthur.com



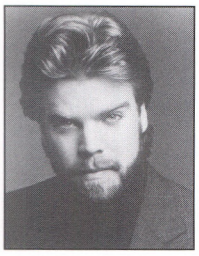
Benjamin Butterfield
Tenor Soloist
Toronto, Canada

Benjamin returns to Carmel for his third season. He maintains a busy career as concert and opera soloist worldwide. Operatic credits include Teatro di San Carlo, Naples; Theatre du Capitole, Toulouse; Welsh National Opera; Canadian Opera Company; New York City Opera; L'Opera de Montreal; Vancouver Opera; Glimmerglass Opera; Arizona Opera and Canterbury Opera, New Zealand. Concert soloist with Philharmonia Baroque; Trevor Pinnock and the English Concert; San Francisco Symphony; Houston Symphony; National Symphony at the Kennedy Center; Toronto Symphony; Saito Kinen Festival in Japan; BBC Proms; L'Orchestre Philharmonique de Strasbourg; Les Musiciens du Louvre. Recordings include the Britten Serenade and Canticles (Juno award nominated), Brahms and Schumann Liebeslieder, Bach Passions and Christmas Oratorio with the Bach Choir of Bethlehem, Opera Encores with the Canadian Opera Company Orchestra, and Roussell Psalm 80 with the Luxembourg Philharmonique. Appears on film in Purcell's *Dido and Aeneas* with the Mark Morris Dance Company, *L'enfant et les sortileges* with Charles Dutoit and the Montreal Symphony and *Messiah* with Trevor Pinnock in Halle for ZDF. Voice faculty, York University in Toronto.



Kendra Colton
Soprano Soloist
Roslindale, MA

Kendra Colton has appeared as soloist with major orchestras, ensembles, and festivals including the Boston Symphony, Los Angeles Philharmonic, San Francisco Symphony, Minnesota Orchestra, Pittsburgh Symphony, Indianapolis Symphony, Houston Symphony, the National Symphony (Kennedy Center), the Handel & Haydn Society, Washington Bach Consort, Music of the Baroque, many others. She has appeared at the festivals of Tanglewood, Banff, and Ravinia, the Casals Festivals, the Santa Fe Chamber Music Festival, and the Bethlehem Bach Festival. Her operatic credits include Boston Lyric Opera, Boston Early Music Festival, International Handel Festival in Göttingen, and four centuries of music in numerous productions for Milwaukee's Skylight Opera. A proponent of new music as well, Miss Colton has long been actively engaged in commissioning new works and reviving seldom-heard repertoire from the past fifty years. Kendra's solo CDs include "Le Charme" — French art songs, and "He Brought Me Roses" — 25 lieder by Joseph Marx. She has recorded the major Bach works for Koch International with Boston's renowned series Emmanuel Music where she performs regularly in recitals, oratorios and their weekly cantata series.

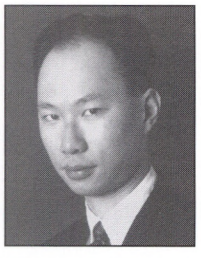


Michael Dean
Baritone Soloist
Los Angeles, CA

This is Michael's debut season in Carmel. He has an international operatic and concert career, and his operatic credits include many productions at the New York City Opera, where he has performed the title role in *The Marriage of Figaro*, Leporello in Don Giovanni, George in *Of Mice and Men*, Don Alvaro in *Il Viaggio a Reims*, and Papageno in *The Magic Flute*. He has sung Don Giovanni and Ernani at the Landestheater in Linz, Austria; Figaro and La Fanciulla del West in Antwerp; La Boheme in Strasbourg and Berlin; Figaro with Glimmerglass Opera; and Orfeo with Boston Baroque. His numerous recordings of baroque opera include Agrippina, Ottone, Dido and Aeneas, Radamisto, Giustino, and Serse. On the concert stage, he has sung with the New York Philharmonic under Kurt Masur; the Verdi *Requiem* in Singapore; Handel's *Messiah* at Carnegie Hall; Bach Cantatas at Disney Hall with the Los Angeles Chamber Orchestra conducted by Helmut Rilling; Haydn's *Creation* and the Bach *St. Matthew Passion* at the Kennedy Center; and the Bach *Magnificat* with the Toronto Symphony. His New York debut recital was sponsored by The Marilyn Horne Foundation. Michael is Professor of Voice at UCLA. Website: www.michaeldean.org

Elspeth Franks
Soprano Soloist
San Francisco, CA

Now in her third season in Carmel, Elspeth debuted at the Festival as an Adams Fellow in 2002. The following year she became the first Master Class participant ever to be honored with an invitation to return for a second season. A native of Britain, Elspeth Franks has a varied career in opera, oratorio and recital. Her credits in the Bay area include solo appearances with Philharmonia Baroque Orchestra, San Francisco Bach Choir, Berkeley Symphony, Pocket Opera, San Francisco Lyric Opera, West Bay Opera, Sacramento Opera. She made her New York debut in "Four Saints in Three Acts" with the Mark Morris Dance Group. Ms. Franks has given recitals throughout the UK and the US featuring the music of contemporary English, French and American composers as well as the Baroque Italian masters.

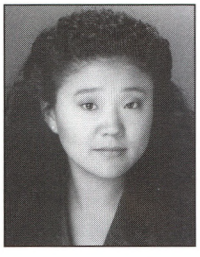


Emlyn Ngai
Associate Principal Violin, Soloist
Hartford, CT

McGill University; Oberlin College Conservatory; Hartt School. Emlyn Ngai is the violinist of Adaskin String Trio. He also serves as Associate Concertmaster of Apollo's Fire, Cleveland's Baroque orchestra, and as Concertmaster of Tempesta di Mare baroque orchestra in Philadelphia. He is currently on the Historical Performance faculty at Boston University and the string faculty at the Hartt School of Music in Hartford, Connecticut. He is a former member of the music faculty of McGill University. A First Prize recipient in the Locatelli Concours in Amsterdam, his long list of recordings includes CDs on the ATMA, Centaur, Chandos, DHM, Eclectra, Musica Omnia, Telarc, Titanic, and Vanguard Classics labels.

Sally-Anne Russell
Mezzo-Soprano Soloist
Grange, Australia

Fourth Season in Carmel. Sally-Anne has performed in concerts, recitals and on the operatic stage in America, The Netherlands, Austria, the United Kingdom, Italy, Germany, New Zealand, Japan, Canada and her native country Australia. A versatile operatic artist, she appears frequently in the music of Rossini, Berlioz, Mozart, Prokovieff, Verdi, Bizet, Handel, Puccini, and Purcell. She has sung a multitude of roles with Opera Australia and the Victoria State Opera, and has performed opera in Britain, Cologne, at Washington's Kennedy Center, and at the Festival of Two Worlds in Spoleto, Italy. Recent engagements include the Victoria Symphony and the Pacific Baroque Orchestra in Canada; the Australian Chamber Orchestra for Sydney Festival; frequent appearances with the Melbourne and the Adelaide Symphony Orchestras; the Tasmanian Symphony Orchestra; the Seoul National Symphony; and the Christchurch Symphony in New Zealand. Sally-Anne is also a member of the International Jury for the Kathaumixw Festival in Canada and for the Belvedere International Singing Competition. She has recorded numerous CDs: "Bach Arias and Duets," Handel's Semele, Purcell's Fairy Queen, Pergolesi's Stabat Mater and The Love of Three Oranges conducted by Richard Hickox.



Yuko Tanaka
Harpsichord, Organ Soloist and Continuo
Oakland, CA

Yuko Tanaka, a native of Tokyo, Japan, is active as harpsichord soloist, ensemble player, and educator. She has performed at the Berkeley Festival and Exhibition, Bloomington Early Music Festival, and in broadcast events for National Public Radio and the Canadian Broadcasting Corporation. She performs with numerous ensembles including Musica Pacifica, Music of the Spheres, El Mundo, American Bach Soloists, Musica Angelia Baroque Orchestra, Moscow Chamber Orchestra, and the The Women's Philharmonic. Yuko received a doctorate in early music from Stanford University and has studied with Margaret Fabrizio at Stanford, Gustav Leonhardt in Amsterdam, and Ketil Haugsand in Oslo, Norway. She has recorded for Koch International and Delos International. One of the highlights this season includes an appearance at the Istanbul International Music Festival in June, 2005.

Elizabeth Wallfisch
Concertmaster, Soloist
London, UK

Elizabeth Wallfisch directs orchestras from the violin in Baroque, Classical, Romantic and Modern styles. She has directed orchestras around the globe, including the Britten-Pears Orchestra, Orchestra of the Age of Enlightenment, Hanover Band, Raglan Baroque Players and Parley of Instruments in the UK; Les Musiciens du Louvre, Nordwestdeutsche Philharmonie and Camerata of Athens in Europe; the Israel Chamber Orchestra; and the American Bach Soloists, Brandywine Baroque, and the orchestra of the Boulder Bach Festival in the USA. In her native Australia she has led the Australian Chamber Orchestra, Queensland Philharmonic, Melbourne Chamber Orchestra, the Academy of Melbourne and the Brandenburg Orchestra of Australia. Elizabeth's repertoire encompasses J.S. Bach, Handel and Telemann, Haydn, Mozart, Beethoven, Schubert, Mendelssohn and their contemporaries. Her 20th Century repertoire includes Richard Strauss, Stravinsky and Shostakovich and leading Australian composers Peter Sculthorpe and Esther Rofe, and a world premiere by Jonathan Dove. Recent engagements have included her début with MDR Orchestra Leipzig, directing from the violin; Handel Concertos with the Orchestra of the Age of Enlightenment; Vivaldi's L'Estro Armonico with Les Musiciens du Louvre; concertos with the Netherlands Bach Society, in St. Gallen Switzerland, and at the Staatstheater Wiesbaden; and her debut with Tafelmusik, Toronto. In 2004/05 she returned to Australia to direct concerts with the West Australian Symphony Orchestra and The Queensland Orchestra. In North America she directs the Vancouver Symphony Orchestra, St. Paul Chamber Orchestra, Philharmonia Baroque, Apollo's Fire, Tafelmusik and Ensemble Arion. Elizabeth's long discography represents her versatility as a soloist, director and chamber musician. CD plans include Tartini Concertos, works by Buxtehude, and Telemann Concertos.

Virginia Best Adams Master Class

Singers never stop learning. Throughout our lives and careers we are engaged in a constant process of study and self-examination. Successful singers realize that this ongoing learning process is a real pleasure in itself: the work requires discipline, but it can be a source of great satisfaction. In Carmel we shine a light on this usually private area of the singer's career: we open the doors to our coaching sessions and invite the public to witness young professional singers as they work to refine their art.

Each year the Bach Festival receives applications from talented young professionals from around the world. We select four gifted singers and invite them to join the Festival ensemble to study and coach with Festival solo artists. Carmel is the only place in North America where young singers are awarded a cash stipend to coach Baroque music in a professional environment.

The six coaching sessions are open free to the general public. In a casual, light-hearted atmosphere we will hear a wealth of vocal music and examine all aspects of style, technique, communication, and artistry.

In leading this year's sessions I'm joined by Bach Festival vocal soloists Kendra Colton, Benjamin Butterfield, and Michael Dean, all dedicated and distinguished artist-teachers. And we welcome Michael Beattie as accompanist for the Master Classes.

The Adams Master Class was founded in 1984 through the generosity and vision of Virginia Best Adams and her friends and family. With the continued support of the Carmel Presbyterian Church and our ever-growing family of donors and friends, this wonderful event continues to grow and flourish.

I cordially invite you to join us for these relaxed gatherings and experience with us the joy of the singer's art.

David Gordon
Director, Adams Master Class

This program is made possible each year by the Virginia Best Adams Endowment Fund. The Carmel Bach Festival thanks the following individuals who have contributed generously to the Fund June 1, 2004 through May 15, 2005.

Michael and Jeanne Adams
Sarah Adams
Robert and Linda Attiyeh
Gerald and Jo Barton
Nathan and Noelle Blau
Sylvia M. Broadbent
Joseph and Gayle Brower
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Mr. and Mrs. Bruce H. Byson
Sister Carlotta O'Donnell
Willard and Elizabeth Clark
Phyllis Sue Cleveland
Mr. Charles Cramer
Mary Kay and Ward Crockett
Shirley L. Demartis
William and Nancy Doolittle
Joyce McDavid Douglas and Walter C. Douglas
Phoebe D. Farnam
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Dr. John and Helen Schaefer
Mr. James H. Schwabacher, Jr.
Mr. William K. Stewart
Alice R. Gill
Betsy and Robert Sullivan
Seema Weatherwax
Emily and Paul Woudenberg

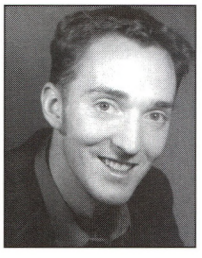
2005 Adams Fellows

Jacqueline Horner
Soprano

Jacqueline was born in Belfast, N. Ireland and and received her musical training there. She began her career as a performer of contemporary music, and appeared with the English National Opera, the Royal Opera and the Aldeburgh Festival. In 1996 she became a resident of the USA, and began focusing more on the Baroque era. She is a member of the acclaimed early music vocal quartet Anonymous 4, with whom she has recorded and toured internationally. Now beginning to establish a career as Baroque soloist, she lives in New York City.

Sonia Gariaeff
Mezzo-Soprano

Russian-American mezzo-soprano Sonia Gariaeff received the Grand Prize in the 2002 Carmel Music Society Vocal Competition and presented a successful recital at the Sunset Center in May, 2004. Also in 2004 she was a Resident Artist in Education with the San Francisco Opera Center. Especially known for her vivid portrayal of opera roles by Rossini, Verdi, and Mozart, she is establishing a busy career on the West Coast and beyond. Originally from Gilroy, California, she received her Master's degree in Vocal Performance from the San Francisco Conservatory of Music, and currently lives in San Francisco.



Brigham Timpson
Tenor

A Colorado resident, Brigham began his musical studies at the University of Utah and is currently pursuing his doctorate in music at the University of Colorado in Boulder. He has a wide repertoire encompassing opera and oratorio, and specializes in the lyric roles of Rossini, Mozart, and Donizetti. His career is just taking off, but he already has performed opera in Italy, a tenor's dream! From his earliest vocal studies, Brigham knew he was destined to sing the music of Bach and the Baroque, and he has pursued that goal with focus and enthusiasm.

Robert Samels
Bass-Baritone

Robert Samels is both singer and conductor. He began his undergraduate studies at Bowling Green University as a bassoon major, but ultimately graduated with three simultaneous bachelor's degrees: vocal performance, music history, and composition! Originally from Akron, Ohio, Samels is in his second year of doctoral studies in conducting at Indiana University, where he also studies voice with legendary bass, Giorgio Tozzi. His wide range of repertoire includes operas from the Baroque to contemporary, and concert works from Bach and Handel to Shostakovitch. In the fall of 2005, Robert will conduct the world premiere of his new opera, Pilatus.

Master Classes take place Noon – 2 p.m. on Mondays: July 18, 25, and August 1, and Thursdays: July 21, 28, and August 4, at Carmel Presbyterian Church, Ocean Ave. and Junipero. All sessions are open free to the general public. The Adams Fellows appear in concert with members of the Festival Orchestra on Saturday August 6 at 2:30pm in the Sunset Center. Tickets are available at the door. Master Class Website: www.spiritsound.com/bachinfo.html

Festival Orchestra

Violins
Elizabeth Wallfisch, *Concertmaster*
Emlyn Ngai, *Associate Principal Violin*
Cynthia Roberts, *Principal Second Violin*
Rachel Evans, *Assoc. Principal 2nd Violin*
Patricia Ahern
Carolyn Canfield Cole
Ann Duggan
Nina Falk
Naomi H. Guy
Laura Kobayashi
Christina Day Martinson
Amelia Roosevelt
Karina Schmitz
Joseph Tan
Monica Waisman
Gabrielle Wunsch
Alicia Yang

Violas
George Thomson, *Principal*
Meg Eldridge, *Associate Principal*
Tekla Cunningham
Nancy Lochner
Alissa Smith
Michelle Dulak Thomson

Cellos
Douglas McNames, *Principal*
Allen Whear, *Associate Principal*
Joanna Blendulf
Paul Hale
Paul Rhodes
William Skeen

Double Basses
Jordan Frazier, *Principal*
Bruce Moyer
Derek Weller
Richard Worn

Flutes
Kimberly Reighley, *Principal*
Teresa Orozco
Dawn Walker

Oboes
Roger Cole, *Principal*
Neil Tatman, *Associate Principal*
Ellen Sherman

Clarinets
Bruce Nolan, *Principal*
Jeffrey D. Gallagher

Recorders
Annette Bauer
Herbert W. Myers

Bassoons
Jesse Read, *Principal*
David Granger
Britt Hebert

Cornetti
Stephen Escher
Joyce Johnson-Hamilton

Trumpets
Wolfgang Basch, *Principal*
Susan Enger
Leonard Ott
John Pearson

Trombones
Bruce Chrisp, *Principal*
Suzanne Mudge
Wayne Solomon

French Horn
Christopher Cooper, *Principal*
Alex Camphouse
Loren Tayerle
Alicia Telford

Timpani
Kevin Neuhoff

Percussion
Tim Dent
Peter Thielen
Frank Wyant

Lute
Richard Kolb

Harpsichord and Organ
Andrew Arthur, *Principal*
Michael Beattie
William Jon Gray
Yuko Tanaka

Festival Chorale and Chorus

CHORALE

Sopranos
Corey Carleton
Susan Consoli
*Jacqueline Horner**
Georgina Joshi
Jolaine Kerley
Elisabeth Marshall
Marcy Richardson

Alto/Countertenors
Daniel Bubeck
*Sonia Gariaeff**
Teresa Herold
Elizabeth Johnson
Alice Kirwan Murray
Helene Quintana
Jay White

Tenors
Matthew Anderson
Nathan Bick
Pablo Corá
Daniel Hutchings
Zachary Novak
*Brigham Timpson**
Ryan Turner

Basses
Chris Carducci
Jeffrey Fields
Scott Graff
Tim Krol
Nikolas Nackley
*Robert Samels**
Douglas Williams

**Adams Fellow*

CHORUS

Sopranos
Betsy Baumgardner
Cathryn Blake
Pamela V. Cain
Nancy Carney
Beverly Dekker-Davidson
Elaine DeMarco
Lucy Faridany
Rachael Hutchings
Margaret Kylander
Jennifer Leedom
Agneta Lenberg
Marilyn Maxner
Dottie Roberson
Tiffany Truett

Altos
Barbara Bown
Sandra Bryant
Jane Buffington
Elaine Cecile
Eve Forrest
Patricia Hablutzel
Lupita Harrison
Astrid Holberg
Madeline Littlefield
Susan Mehra
Nancy Miccoli
Jenny Paduan
Frances Jean Rossi
Jean Widaman
Marilyn Wilcox
Peg Wittrock

Tenors
James P. Brumme
Larry Davidson
Patrick Lynch
Robert Ramon
Johnnie Senna
Mark Stevens
Mark Wendland
David Wittrock

Basses
Aaron Barnes
Nathan Blau
Rex Buddenberg
Jeff DeMarco
William Gee
Michael Humm
Vinz Koller
Nathanael Pangrazio
Frank Raab
Robert Richmond
Michael Russell
Larry Smith
Don Trout
J. Glenn Ware

Tower Music at the Carmel Bach Festival

Tower Music features the Brass section of the Carmel Bach Festival in a variety of ensemble configurations: from horn duets, trumpet trios, brass quartets and quintets to the full complement with percussion.

The tradition of Tower Music goes back to antiquity when various brass instruments were used to call attention to events: invading and marauding armies, the arrival of royalty, signals to one another (horn calls), and beginnings and endings to pageants, weddings, festivals, hunts, jousts, and the like. As one might expect, this was often done from the tower of a castle or from a balcony in a large hall or church.

Tower Music at the Carmel Bach Festival was originally performed by a trombone quartet called the "Heralding Trombones" led for twenty-five years by Gordon Stewart.

Suzanne Mudge, *Director*

The Festival Brass

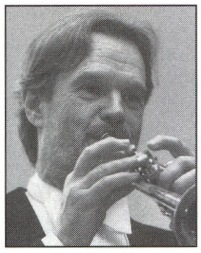
Leonard Ott, *trumpet*
Susan Enger, *trumpet*
Bruce Chrisp, *trombone*
Suzanne Mudge, *trombone*
Wayne Solomon, *bass trombone*
Chris Cooper, *horn*
Loren Tayerle, *horn*
Kevin Neuhoff, *percussion*

Carmel Bach Festival Orchestra

Patricia Ahern
Violin
Grand Rapids, MI

Northwestern University, Indiana University, Schola Cantorum (Switzerland). Member, Tafelmusik. Milwaukee Baroque, Ars Antigua, Chicago Opera Theater, Kingsbury Ensemble, Newberry Consort, and the Bloomington Early Music Festival. Former faculty, Freiburg Conservatory, Germany.

Andrew Arthur
Keyboards
London, England
See Festival Soloists Pages

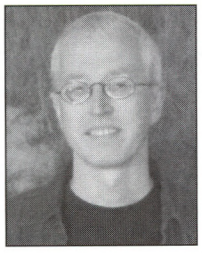


Wolfgang Basch
Principal Trumpet
Wiesbaden, Germany

20th season in Carmel. Soloist in concerts worldwide. Recent credits: Israel Chamber Orchestra; Jerusalem Symphony; Orpheus Chamber Orchestra; Bamberg Symphony; New World Symphony; Berlin Radio Symphony; Stuttgart Chamber Orchestra; Orchestra Sinfonica Milano; Chamber Orchestra of St. Petersburg Philharmonic. RCA, Decca, Koch, BMG CDs. Currently: Principal Trumpet, Frankfurt Opera (since 1976).

Annette Bauer
Recorder
Oakland, CA

Schola Cantorum Basiliensis (Switzerland), UC Santa Cruz (MA) with a focus on classical North Indian music. Lives and teaches music in the San Francisco Area. Santa Cruz Baroque Festival 2005. Faculty, San Francisco Early Music Society Medieval-Renaissance Workshop.



Michael Beattie
Organ; Harpsichord; Adams Vocal Master Class Accompanist
Belmont, MA

Eastman School of Music and Boston University. International career as keyboardist, vocal coach, and conductor. Associate Conductor of the distinguished Emmanuel Music series in Boston. Music staff: Glimmerglass Opera, Chicago Opera Theater and Pittsburgh Opera. Harpsichordist and organist: Emmanuel Music, Cantata Singers, Boston Cecilia, Handel and Haydn Society, Florida Grand Opera. Concerts as pianist at Athens, Banff, and Tanglewood music festivals. Former faculty, Boston University, Tanglewood Music Center.

Joanna Blendulf
Cello, Viola da gamba
Alameda, CA

Cleveland Institute of Music, Indiana University. Joanna teaches and performs in San Francisco Bay Area; Principal cellist with American Bach Soloists and the Indianapolis and Portland Baroque Orchestras; tours with American Baroque, Wildcat Viols, Music Pacifica and the Streicher Trio. CDs on the Dorian and Eclectra labels.

Alex Camphouse
Horn
Los Altos, CA

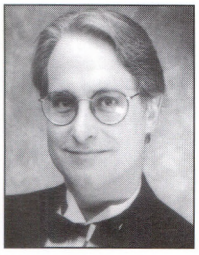
Cincinnati Conservatory, San Francisco Conservatory. Member of the Bay Areas "Freeway Philharmonic." Principal horn, Monterey and Stockton Symphonies, Third horn, Santa Cruz Symphony, and a member of the Quadre horn quartet. Soloist, Monterey Symphony.

Bruce Chrisp
Principal Trombone
Benicia, CA

U. of Michigan; SF Conservatory. Principal trombone: Santa Rosa Symphony; Fresno Philharmonic; Napa Valley Symphony; Santa Cruz County Symphony; Vallejo Symphony. Performed with: SF Symphony; SF Opera; Oregon Symphony; Salzburg Festival. Founding member: SF Brass Company. Faculty: UC Davis; SF Conservatory Preparatory School.

Carolyn Canfield Cole
Violin
Vancouver, Canada

University of Washington, Seattle. Fulbright Scholar. Member, Vancouver Piano Trio, Vancouver Symphony; co-founder, Vancouver Chamber Ensemble. Educator and private teacher, String Coach of the Vancouver Youth Symphony Orchestra. She is married to Roger Cole, our principal oboe.



Roger Cole
Principal Oboe
Vancouver, Canada

Yale University; Juilliard School. Roger is Principal Oboe of the CBC Vancouver Orchestra and the Vancouver Symphony Orchestra (since 1976), and is also Music Director of the Vancouver Youth Symphony Orchestra. He makes regular solo appearances with Vancouver Symphony and CBC. Faculty; University of British Columbia; Vancouver Academy of Music. Formerly, Aspen Festival, Tanglewood Festival; Marlboro Festival.

Chris Cooper
Principal Horn
San Rafael, CA

Boston University, San Francisco Conservatory. Acting member of the San Francisco Symphony since the 2001 season. Former member, Canadian Brass (numerous world tours). Grammy nomination *(Take the A Train)* and Echo Klassic Award *(The Goldberg Variations).* Active in movie score recording, and as a master class presenter internationally.

Tekla Cunningham
Viola
Berkeley, CA

Johns Hopkins University, Peabody Conservatory, *Hochschule fur Musik und Darstellende Kunst* in Vienna, San Francisco Conservatory. American Bach Soloists, Apollo's Fire in Cleveland, Musica Angelica in Los Angeles, Philharmonia Baroque Orchestra, Tafelmusik, San Francisco Bach Choir, San Luis Obispo Mozart Festival. Member, Novello Quartet, La Monica Ensemble.

Tim Dent
Percussion
San Francisco, CA

San Francisco Conservatory, Aspen Music Festival, University of Oregon. Bay Area free-lance percussionist: San Francisco Symphony, San Francisco Contemporary Music Players, California Symphony, Earplay, Berkeley Symphony, Santa Rosa Symphony, Philharmonia Baroque.

Ann Duggan
Violin
Evanston, IL

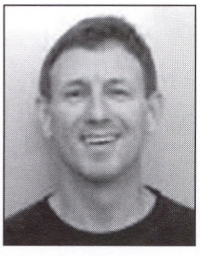
Roosevelt University; University of Michigan. Chicago Opera Theater, Ars Antiqua, Key West Symphony, Lake Forest Symphony, Chicago Camerata, Sarasota Opera, Spoleto Festival (Italy), Sarasota Opera, Graz Festival (Austria). Former co-concertmaster Civic Orchestra of Chicago. Faculty, Music Center of the North Shore.

Meg Eldridge
Associate Principal Viola
Woodacre, CA

University of Michigan; San Francisco Conservatory; Manhattan School of Music. Member: Marin Symphony, Santa Rosa Symphony, Napa Valley Symphony, Vallejo Symphony, Sacramento Philharmonic, Marin String Quartet, Lawrence String Quartet. Baroque violin with Skyflower Consort, California Bach Choir. Private violin and viola teacher at Marin Waldorf School, and Greenwood School in Mill Valley.

Susan Enger
Trumpet
Memphis, TN

Northwestern University, Interlochen Arts Academy. Carmel Bach Festival since 1990. Member, Memphis Symphony, Memphis Brass Quintet at the University of Memphis. Formerly Assistant Principal Trumpet, Montreal Symphony, l'Orchestre Symphonique de Quebec, and Les Violons du Roy.



Stephen Escher
Cornetto
Palo Alto, CA

Luther College, University of Iowa. Studied in Bologna, founding member of Renaissance wind band The Whole Noyse. Has performed with numerous period ensembles in the U.S., Canada, Mexico and Europe.

Rachel Evans
Associate Principal Second Violin
Beacon, NY

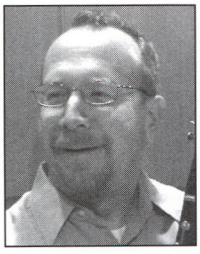
Juilliard School. Apollo's Fire, Chatham Baroque, New York Collegium, Publick Music, Concert Royal, Sequentia, La Stravaganza Koln, Dryden Ensemble, American Virtuosi, Washington Bach Consort, Boston Early Music Festival, Santa Fe Opera, Concerto Soloists of Philadelphia. More than 20 recordings with various chamber ensembles.

Nina Falk
Violin
Takoma Park, MD

Fulbright scholar. Marlboro Festival, Smithsonian Chamber Players, Handel and Haydn Society, Folger Consort, Four Nations Ensemble, Brandywine Baroque, Washington Bach Consort, Bethlehem Bach Festival, New England Bach Festival, Apollo's Fire. Founding member, Arcovoce Chamber Ensemble.

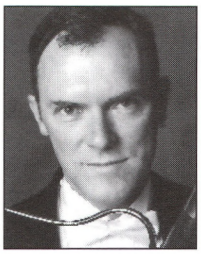
Jordan Frazier
Principal Double Bass
New York, NY

Manhattan School of Music. Faculty, Mannes College of Music. International tours with Orpheus Chamber Orchestra since 1993. Member, American Composers Orchestra, American Symphony Orchestra. Principal Bass, Westchester Philharmonic. Formerly: L'Orchestra Ciudad de Barcelona. Chamber music: Bargemusic, Speculum Musicae. Member, Perspectives Ensemble. CDs on Sony, Nonesuch, London, Decca/Argo, EMI, Koch, Musical Heritage, and DGG.



Jeffrey Gallagher
Clarinet
Scotts Valley, CA

Ohio State University, Bowling Green State University. Monterey Bay Orchestra, Ensemble Monterey, Santa Cruz Chamber Players, Shakespeare Santa Cruz, West Bay Opera, Santa Cruz Bay City Opera, Cabrillo Stage, Western Stage, Monterey Opera, Mountain Community Theater. Also performs on saxophone and oboe.

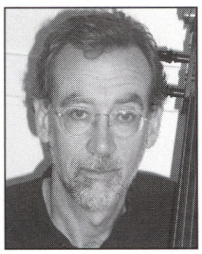


David Granger
Contrabassoon
El Cerrito, CA

Manhattan School of Music. Performers Diploma (Baroque Bassoon), Indiana University. Principal bassoon, Napa Valley Symphony, Sacramento Philharmonic, Modesto Symphony. Formerly Principal bassoon, Sacramento Symphony. Faculty, University of California, Davis. Works as a freelance musician performing in orchestras throughout northern California.

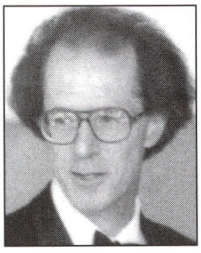
Naomi Guy
Violin
Toledo, OH

Oberlin Conservatory (MMus), University of Minnesota. Concertmaster, Mansfield Symphony. Member, Apollo's Fire, Cleveland. Performs with Tafelmusik, San Francisco Bach Choir, Pittsburgh Camerata, Boston Bach Ensemble. Former member Honolulu Symphony, New World Symphony, Akron Symphony. Concerts and tours with Pacific Music Festival.



Paul Hale
Cello
Oakland, CA

University of California, Berkeley (Eizner Prize recipient); Tanglewood; Music Academy of the West, Santa Barbara. Former faculty, UC Berkeley, UC Santa Cruz. Currently teaches privately. Member, Philharmonia Baroque Orchestra, Opera San Jose, California Symphony, Oakland Symphony, American Bach Soloists.



Britt Hebert
Bassoon
Pittsburgh, PA

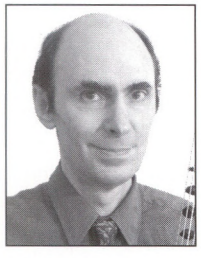
Eastman School of Music; Cleveland Institute of Music. 11th season in Carmel. Louisville Orchestra, Aspen Festival, Metropolitan Opera Orchestra,Ohio Chamber Orchestra, Baldwin-Wallace Bach Festival. Currently: San Diego Chamber and Opera Orchestras. Telarc, Koch International CDs.

Joyce Johnson-Hamilton
Cornetto
Atherton, CA

Principal trumpet, Oregon, Oakland and San Jose symphonies. Performs with period instrument ensembles throughout California, Oregon, Washington, Canada and Washington, DC. Faculty, Stanford University. Former member, San Francisco Symphony.

Laura Kobayashi
Violin
Morgantown, WV

Juilliard School; Yale; University of Michigan (DMA). Recent solo recording for Albany records. USIA tours throughout the Americas. Other concerts worldwide. Former member, San Francisco Opera Orchestra. Faculty, West Virginia University. Formerly, San Francisco Conservatory, Universities of Georgia and Nebraska.

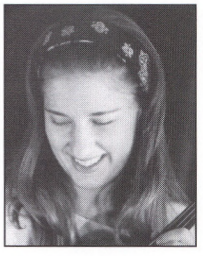


Richard Kolb
Baroque Lute; Theorbo; Baroque Guitar
Beacon, NY

Richard Kolb has performed and recorded as a soloist and continuo player throughout North America and Europe. He plays a wide variety of lute family instruments from the Baroque period, the Renaissance, and the Middle Ages. He performs regularly as a continuo player in operas and dance concerts, with companies including New York City Opera, Chicago Opera Theatre, New York City Baroque Dance Company, Les Musiciens du Louvre, and Opera Atelier. He has played lute concerti with the Little Orchestra Society of New York and Philharmonia Virtuosi. He has performed with many ensembles including the Waverley Consort, Concert Royal, Fanfare Consort, and Pegasus. Richard has served on the faculties of the University of Toronto, Royal Conservatory of Music (Toronto), and Wesleyan University.

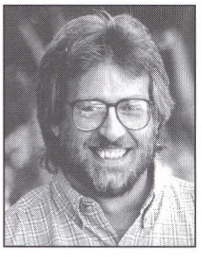
Nancy Lochner
Viola
San Diego, CA

Manhattan School of Music; The Juilliard School. Festival of Two Worlds, Spoleto (Italy); National Symphony; New World Symphony. Associate Principal Viola, San Diego Symphony; formerly Oregon Symphony.



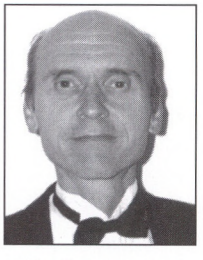
Christina Day Martinson
Violin
Jamaica Plain, MA

New England Conservatory, Boston University. Member, Boston Baroque, Handel and Haydn Society. Principal second violin, Tempeste di Mare baroque orchestra, Philadelphia. Member, Boston Modern Orchestra Project, leading modern music ensemble. Festival performances worldwide.



Douglas McNames
Principal Cello
Wilmington, DE

Douglas McNames is principal Cellist of the Delaware Symphony, the Reading (PA) Symphony, and Opera Delaware. His diverse repertoire spans three centuries of music. A Delaware State Arts Council Fellowship recipient, he is a member of Brandywine Baroque, Melomanie, Pro Musica Rara, and Arco Voce ensembles. Regular substitute with Philadelphia Orchestra. Recordings on Etcetera, Spectrum, Centaur, Epiphany, and Dorian CDs include complete cello sonatas of J.B. Masse.



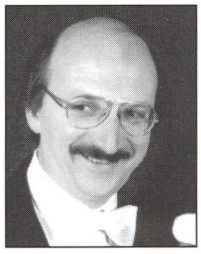
Bruce Moyer
Double Bass
San Jose, CA

MMus, New England Conservatory. Principal Bass, Monterey Symphony. Faculty, San Jose State University, Stanford University. Performances with San Francisco Symphony, Opera, and Ballet; San Jose Symphony; Philharmonia Baroque, Sacramento Symnphony. Formerly, Principal Double Bass, Portland (ME) Symphony.

Suzanne Mudge
Trombone
Burlingame, CA
See Festival Staff Pages

Herbert Myers
Recorder
Menlo Park, CA

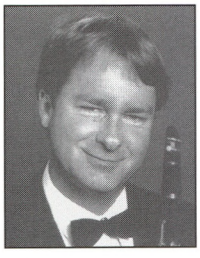
Stanford University (D.M.A.) Faculty, Stanford (curator of the Harry R. Lange Collection of Musical Instruments). Director of the Stanford Renaissance Wind Band for two decades. Member, Whole Noyse. Former member, New York Pro Musica Antiqua. Regular contributor to all leading scholarly music journals. Originally a Monterey Peninsula native.



Kevin Neuhoff
Timpani
San Francisco, CA

Timpanist: Western Opera; Oakland Ballet; Berkeley and Fremont Symphonies; Principal Percussionist, Marin Symphony. Performs with New Century Chamber Orchestra; the San Francisco, Oakland, and San Jose Symphonies; Festival des Amerique (Montreal). Harmonia Mundi, New Albion, Triloka, Nonesuch CDs.

Emlyn Ngai
Associate Principal Violin
Hartford, CT
See Festival Soloists Pages



Bruce Nolan
Principal Clarinet
Soledad, CA

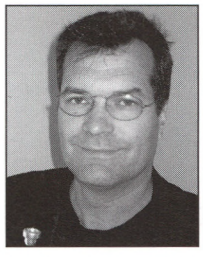
Doctorate, University of Southern California; Yale University; Columbia University; Eastman School of Music. Principal Clarinet, Monterey Symphony. Music Director, Soledad High School. Formerly Principal Clarinet, Fresno Philharmonic. Active as soloist and master class presenter internationally.

Teresa Orozco
Flute
San Jose, CA

San Jose State University (MA Candidate). Asst. Principal, Monterey Symphony. Principal, Bayshore Lyric Opera, Mew Music Works. Conductor, San Jose Youth Symphony Flute Choir. Member, Mambo Tropical Afro-Cuban Ensemble, Agua Na Boca Brazilian.

Leonard Ott
Trumpet
Castro Valley, CA

CSU Hayward. Faculty: University of the Pacific, CSU Stanislaus. Active free-lance career, including Modesto Symphony, Oakland East Bay Symphony, Oakland Ballet, Monterey Symphony, Napa Symphony, many others. Pacific Chamber Brass.



John Pearson
Trumpet
Oakland, CA

San Francisco State University, San Francisco Conservatory; Performer, Beach Blanket Babylon. Principal Trumpet, Santa Rosa Symphony, Modesto Symphony, San Francisco Opera. Performs with San Francisco Ballet. Soloist, Moscow Chamber Symphony, Oakland Symphony, San Francisco Brass, Music in the Vineyards.

Jesse Read
Principal Bassoon
Vancouver, BC
See Festival Staff Pages

Kimberly Reighley
Principal Flute
Wilmington, DE

Winner, 1996 Delaware State Arts Council Individual Artist Fellowship. Faculty at West Chester University. Principal flute, OperaDelaware; piccolo, the Delaware Symphony, Reading Symphony. Co-founded the early music ensemble, Melomanie. Regular guest artist with Brandywine Baroque, Pro Musica Rara, Le Triomphe de l'Amour. She can be heard on the Lyrichord label performing works of Telemann.

Paul Rhodes
Cello
Berkeley, CA

Active freelancer in the SF area. Has performed with the New Century Chamber Orchestra and the Symphonies of San Antonio, San Jose, Sacramento. Toured France and Germany as Principal Cellist of Austin Symphony, 1995.

Cynthia Roberts
Principal Second Violin
New York, NY

England Conservatory, Indiana University. Concertmaster: New York Collegium, Apollo's Fire (Cleveland), Concert Royal (NYC), and the Dallas Bach Society. Appears as soloist and recitalist throughout the US, Europe and Asia. Performs with Tafelmusik, Philharmonia Baroque Orchestra, London Classical Players, Mostly Mozart Orchestra of Original Instruments, Aston Magna, Taverner Players, and the Handel & Haydn Society. At age 12, Ms. Roberts debuted with Chicago's Grant Park Symphony, performing the Mendelssohn Concerto, and three years later appeared as soloist with the Boston Pops. Recent credits include Bach Sonatas for Violin & Harpsichord at the Mostly Mozart Festival; CD of the Brandenburg Concertos, Monteverdi's Orfeo and solo works by Biber and Vivaldi with Apollo's Fire; NPR's Performance Today performing Bach's Brandenburg Concerto No. 4; Prague Spring Festival; Boston Early Music Festival. Faculty: University of North Texas, Oberlin Baroque Performance Institute, Case Western University. More than fifty CDs for Sony Classical, Analekta, BMG/Deutsche Harmonia Mundi, and Eclectra.

Amelia Roosevelt
Violin
Astoria, NY

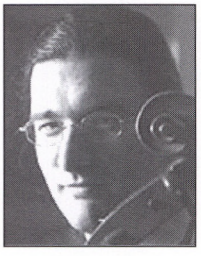
S.U.N.Y. Stony Brook; Manhattan School of Music; Sweelinck Conservatory, Amsterdam; Swarthmore College. Barroco do Chiado (Lisbon, Musica Antiqua Koln, Concerto Köln, La Stagione Frankfurt, Musica Ad Rhenum, New York Collegium, Four Nations Ensemble. Festivals: Utrecht, Bruges, Graz, Lisbon, Istanbul. CDs: MDG, New Classical Adventure, Linn Records, Hänssler Classic, Electra, and Capriccio.

Karina Schmitz
Violin
Boston, MA

New England Conservatory; Cleveland Institute of Music. Tanglewood, Amelia Island Chamber Music Festival; Kneisel Hall. Currently teaches and freelances in Boston and Philadelphia. Apollo's Fire, Tempesta di Mare, Gardner Museum Chamber Orchestra, New England Conservatory Bach Ensemble.

Ellen Sherman
Oboe
Grand Rapids, MI

Juilliard School (MMus), NE Conservatory. Principal oboe, Grand Rapids Symphony. Formerly: Principal Cor Anglais, New Zealand Symphony Orchestra; Principal oboe, Memphis and Virginia Symphonies. Festivals: Santa Fe Chamber Music, Schleswig-Holstein, Apple Hill. 7th season in Carmel.

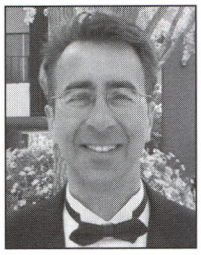


William Skeen
Cello, Viola da gamba
Richmond, CA

Cleveland Institute of Music; University of Southern California. Member: Philharmonia Baroque, Stockton Symphony. Performs with American Bach Soloists, Musica Angelica, LA Bach Society. Co-Director, La Monica. Conductor, Tri-Valley Youth Orchestra (Pleasanton, CA). Faculty, University of Southern California.

Alissa Smith
Viola
New York, NY

Australian National University, Juilliard School. Has performed with the Tasmanian, American and Houston Symphony Orchestras. Formerly, Canberra String Quartet. As baroque violist: American Classical Orchestra, Concert Royal, New York Collegium. CDs with Apollo's Fire, San Francisco Bach Choir.



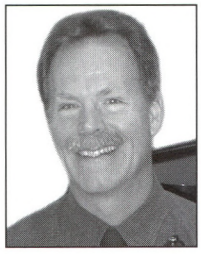
Wayne Solomon
Trombone
Fresno, CA

Member, Napa Valley Symphony, Santa Cruz County Symphony, Monterey County Symphony, Modesto Symphony Orchestra, Fresno Philharmonic Orchestras. Faculty, University of California at Santa Cruz. Music in The Mountains Festival, Cabrillo Music Festival.

Joseph Tan
Violin
Amsterdam, The Netherlands

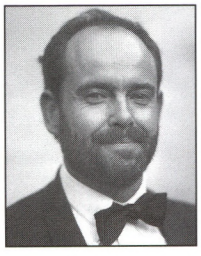
Highest Honors, University of Texas at Austin; Oberlin Conservatory; Royal Conservatory, The Hague. Smithsonian Chamber Players; Concerto '91, Amsterdam; Anima Eterna. Chamber music: Varna Summer Festival; Utrecht Early Music Festival.

Yuko Tanaka
Keyboards
Oakland, CA
See Festival Soloists Pages



Neil Tatman
Associate Principal Oboe
Tucson, AZ

Lawrence University. Indiana University (MMus, DMus). Tenth Season in Carmel. Principal Oboe: Arizona Opera; Music in the Mountains Festival (Nevada City, CA); and Desert Foothills Musicfest (AZ). Associate Professor of Oboe, University of Arizona. Oboist, Arizona Wind Quintet since 1999. Formerly: Principal Oboe, Sacramento Symphony (1978-96) and faculty member at University of the Pacific (1975-90) and California State University-Sacramento (1994-99).

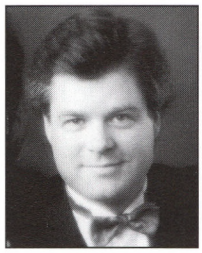


Loren Tayerle
Horn
San Francisco, CA

San Francisco Conservatory. Conductor, De Anza Chamber Orchestra. Principal Horn, San Francisco Chamber Orchestra. Member: Marin Symphony, Berkeley Symphony. Freelance: San Francisco Symphony and Ballet. Faculty, De Anza College. Guest conductor: Berkeley Symphony Orchestra, Diablo Valley Chamber Orchestra, San Francisco Concerto Orchestra.

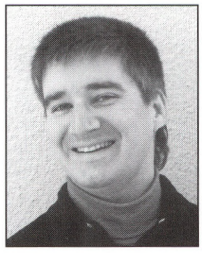
Alicia Telford
Horn
Berkeley, CA

San Francisco State University. Freelance musician in the San Francisco Bay Area. Member, Oakland East Bay Symphony, Faculty member, Los Medanos College. Regular extra with the San Francisco Opera, Symphony, and Ballet Orchestras.



Peter Thielen
Percussion
Redwood City, CA

San Francisco Conservatory. Percussionist, Symphony Silicon Valley. Timpanist, Monterey Symphony. Performed with Cabrillo Music Festival, San Francisco Ballet and Opera Orchestras, San Francisco Symphony.



George Thomson
Principal Viola
Novato, CA

University of California at Berkeley. George Thomson enjoys a multi-faceted career as a conductor, instrumentalist, and educator. A long-time member of Philharmonia Baroque Orchestra and the American Bach Soloists, he is also music Director of the Marin Symphony Youth Orchestra, and he conducts the Marin Symphony in their annual Family Concert. As Associate Conductor of the Berkeley Symphony, he regularly leads concerts and new music reading events, presents lectures, and serves as Music Director of the Symphony's innovative and award-winning Music Education Program. Former Music Director of the San Francisco-based new music ensemble EARPLAY, he has led many new music ensembles, including Empyrean Ensemble, Composers Inc., and the San Francisco Contemporary Music Players. He has been guest conductor of the Marin Symphony, San Francisco Conservatory Orchestra, Palo Alto Chamber Orchestra, and the New Century Chamber Orchestra.

Michelle Dulak Thomson
Viola
San Rafael, CA

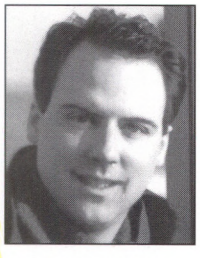
Active freelance musician, appearing with several San Francisco-area ensembles on violin and viola, Baroque and modern; editor of San Francisco Classical Voice (www.sfcv.org), an online review of musical events in the Bay Area. She has written about music for *Strings Magazine, Stagebill, Early Music America,* and the *New York Times*.

Monica Waisman
Violin
Cologne, Germany

Oberlin Conservatory of Music, Royal Conservatory of The Hague. Founding member, Harmonie Universelle. This past year they have given several concerts throughout Europe, and recently their first CD was released, string quartets and quintets by Telemann and Fasch. Assistant Concertmaster in Les Musiciens du Louvre

Dawn Walker
Flute
Sunnyvale, CA

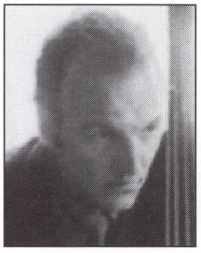
New England Conservatory (MMus, Distinction in Performance). Principal flute, Monterey County Symphony since 1990. Has performed with San Francisco Ballet, Opera and Symphony Orchestras. Toured as principal flute with Western Opera Theater.



Derek Weller
Double Bass
Ann Arbor, MI

Interlochen Academy; University of Michigan. Principal Bass, Michigan Opera Theater. Member, Toledo Symphony Orchestra. Faculty: Eastern Michigan University; Ann Arbor School for the Performing Arts; Ann Arbor Suzuki Institute.

Allen Whear
Associate Principal Cello
New York, NY
See Festival Staff Pages



Richard Worn
Double Bass
San Francisco, CA

CSU Northridge; New England Conservatory. Principal Bass, New Century Chamber Orchestra. Former member, New World Symphony, Miami. Freelancer: San Francisco Symphony and Opera, San Francisco Contemporary Music Players, Composers Inc., Earplay. Faculty, UC Berkeley. Founder and director, Worn Chamber Ensemble.

Gabrielle Wunsch
Violin
Barcelona, Spain

Eastman School of Music, SUNY Stony Brook (MM). Festivals in North America, Europe, and Asia. Formerly, concertmaster of the Pacific Music Festival under Charles Dutoit. Has played with such groups as Jordi Savall's Les Concerts des Nations, New York Collegium, Apollo's Fire, Concert Royal.

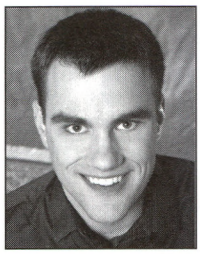
Frank Wyant
Percussion
Campbell, CA

BA, MA, San Jose State University. Principal Percussion, Monterey Symphony. Director of Instrumental Ensembles, Bellarmine College Preparatory. Active as freelance percussionist and private instructor.

Alicia Yang
Violin
Seattle, WA

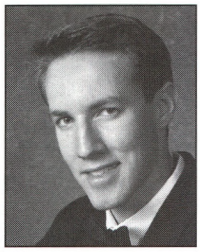
Oberlin College, New England Conservatory. Currently: Active chamber musician and soloist, Seattle Symphony, Seattle Opera, Seattle Baroque Orchestra, & Portland Baroque Orchestra. Formerly: Oregon Symphony, Smithsonian Chamber Players, Washington Bach Consort, Baltimore Chamber Orchestra.

Carmel Bach Festival Chorale



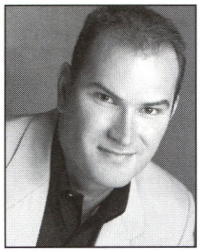
Matthew Anderson
Tenor
Cambridge, MA

New England Conservatory (MMus), Harvard University (BA in classics). Handel and Haydn Society, Cantata Singers, Belmont Open Sing, frequent soloist at churches and temples throughout the Boston area. Other credits include *H.M.S. Pinafore, Sweeney Todd, Turn of the Screw*, and *The Bartered Bride.*



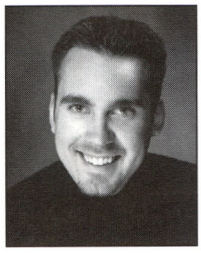
Nathan Bick
Tenor
Bloomington, IN

Indiana University (MMus). Numerous roles with IU Opera Theater and in a variety of concert venues. Carnegie Hall debut in Mozart's Coronation Mass. Brevard Music Festival, Bloomington Early Music Festival, Opera Aegean. Repertoire includes Schubert, Mendelssohn, Handel, Stravinsky, Bach, and Rachmaninoff.



Daniel Bubeck
Countertenor
Philadelphia, PA

Indiana University, Peabody Conservatory, University of Delaware. 2004 Adams Fellow. BBC Philharmonic, LA Philharmonic, San Francisco Symphony, Atlanta Symphony, Radio Filharmonisch Holland, Deutsches Symphonie Orchester-Berlin, Tokyo Symphony, American Bach Soloists. World premiere of John Adams' *El Niño.* CDs on Harmonia Mundi and Nonesuch.



Chris Carducci
Baritone
Bloomington, IN

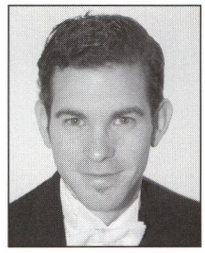
Bowling Green State University, Indiana University (MMus candidate) Wide repertoire in opera, concert, recital. Michigan Opera Works; Toledo Opera Resident Artist; Perrysburg Symphony. Repertoire spans Mozart, Rossini, Donizetti, Handel, Bach, Vaughan-Williams, Britten

Corey Carleton
Soprano
Los Angeles, CA

UC Berkeley, Indiana University (MFA, Voice and early Music) Performed and recorded nationally and internationally. Theatre of Voices; Musica Angelica; Camerata Pacifica; Los Angeles Chamber Singers & Cappella; Concorde Ensemble; Philharmonia Baroque Orchestra.

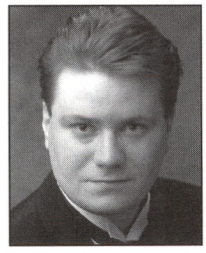
Susan Consoli
Soprano
Andover, MA

Handel & Haydn Society, Boston Early Music Festival, The Boston Camerata, Masterworks Chorale, Boston Cecilia, New England Classical Singers, Boston Vocal Artists, Concord Chorale, Masters Chorale, Emmanuel Music. Faculty: Boston College, Phillips Academy of Andover, MA.



Pablo Corá
Tenor
Los Angeles, CA

Ithaca College, Indiana University. Teatro Colon, Buenos Aires; Amsterdam Concertgebouw; Lincoln Center; Dorothy Chandler Pavillion; Disney Concert Hall. Los Angeles Philharmonic, Los Angeles Master Chorale, Los Angeles Chamber Singers and Cappella, and Musica Angelica Baroque Orchestra. CDs Harmonia Mundi, Dorian, Nonesuch. Founding member, award-winning Concord Ensemble.



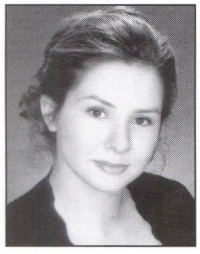
Jeffrey Fields
Baritone
San Jose, CA

University of Iowa. 1998 Adams Fellow. Philharmonia Baroque Orchestra, American Bach Soloists. Recent engagements include Handel's *Samson*, Bach's *Magnificat* and Cantata 110 with Philharmonia Baroque; *St. Matthew Passion* with the Bach Society of St. Louis; Polyphemus in *Acis and Galatea*; title role in Mendelssohn's *Elijah*; Haydn's *Creation*; Bach's *B Minor Mass*. Operatic repertoire includes Puccini's *La Boheme*, Mozart's *Die Zauberflöte*, and Massenet's *Herodiade*.

Sonia Gariaeff
Mezzo-Soprano, 2005 Adams Fellow
San Francisco, CA
See Adams Vocal Master Class Page

Scott Graff
Baritone
Long Beach, CA

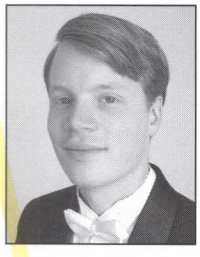
Soloist with Musica Angelica, Los Angeles Baroque Orchestra, South Bay Master Chorale, Occidental-Foothill Master Chorale, Donald Brinegar Singers, Long Beach Camerata Singers, and Santa Barbara Choral Society. Appearances with Long Beach Opera, Catacoustic Consort in Cincinatti, Ohio. Concerts and tours with The Concord Ensemble.



Teresa Herold
Alto
Bloomington, IN

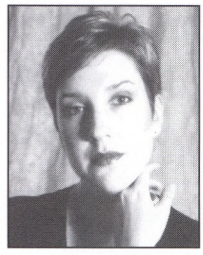
Indiana University (MMus candidate), University of Southern Maine. Numerous opera and concert roles at IU Opera Theater; Lafayette Symphony; and elsewhere. 1st place winner, 2004 National Arts and Letters Music competition. Opera Theatre of St. Louis young artist program. Fall 2005: Young Artist Program of the Seattle Opera.

Jacqueline Horner
Soprano, 2005 Adams Fellow
New York, NY
See Adams Vocal Master Class Page



Daniel Hutchings
Tenor
San Francisco, CA

Oberlin Conservatory. Third season in Carmel. 2003 Adams Fellow. Performs extensively with early music ensembles throughout northern CA: American Bach Soloists, Philharmonia Baroque, Schola Cantorum of the National Shrine of St. Francis, San Francisco Bach Choir. Website www.moltoagitato.com



Elizabeth Johnson
Alto
Monroe, LA

Indiana University (MMus), University of Mississippi. Extensive opera, concert, and choral. UM Concert Singers; Pro Arte Singers. Wide range of repertoire, with special interest in 20th century American music. Finalist, American Bach Society 2004 Competition. Teaches voice and diction at the University of Louisiana, Monroe

Georgina Joshi
Soprano
South Bend, IN

Indiana University (MMus candidate); Royal College of Music. Student of Eiddwen Harrhy and Henry Hereford. Currently pursuing Masters in Vocal Performance at Indiana University Bloomington, where she studies with Alan Bennett. Finalist, American Bach Society 2004 Competition. Beamaris Festival with the Welsh Chamber Orchestra.

Jolaine Kerley
Soprano
Edmonton, Canada

Indiana University (DMus candidate). Soloist with Pro Coro Canada, the Indianapolis Symphony Orchestra, the Edmonton Symphony Orchestra and the Alberta Baroque Orchestra. Upcoming engagements include Handel's *Gloria*, and Villa-Lobos' *Bachianas Brasileiras No. 5*.

Alice Kirwan Murray
Alto
Los Angeles, CA

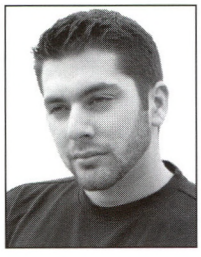
Fifth season in Carmel. Frequent featured soloist and ensemble member with Los Angeles Master Chorale, Los Angeles Chamber Singers, Cappella, Musica Angelica Baroque Orchestra. Numerous film scores, TV soundtracks. Radio host for broadcasts of the Los Angeles Master Chorale.

Tim Krol
Baritone
San Francisco, CA

2004 Adams Fellow. Member, Chanticleer, 1991 to 2000. Solo credits include numerous works of Bach, Handel, Haydn, Vivaldi, Ralph Vaughan Williams, and the title role in Mendelssohn's *Elijah*. Upcoming: world premiere by Stephen Paulus with Minnesota Orchestra in November 2005. Web site www.timkrol.com

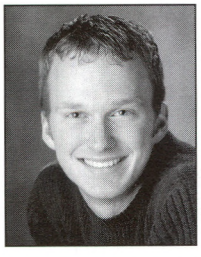
Elisabeth Marshall
Soprano
Bloomington, IN

University of Southern Maine, Indiana University. Portland Symphony, Bangor Symphony, Southern Maine Symphony, Portland Opera Repertory Theater (Emerging Artist Program - 2002). She is now earning her Masters degree in Music Performance at Indiana University, and studies with James McDonald.



Nikolas Sean-Paul Nackley
Baritone
Dorchester, MA

New England Conservatory (MMus). Opera Boston, New Hampshire Master Chorale, Handel and Haydn Society, Emanuel Music (Boston), Granite State Opera, Boston Lyric Opera, Opera Boston, Dartmouth Handel Society. Repertoire ranges from Bach and Handel to world premieres.



Zachary Novak
Tenor
Bloomington, IN

BA (Music Education) Anderson University. Indiana University (MMus candidate, Choral Conducting). Frequent soloist and chorus member, Bach Chorale Singers of Lafayette. Featured soloist in numerous stage performances including, concert, opera, and musical theatre.

Helene Quintana
Alto
Glendale, CA

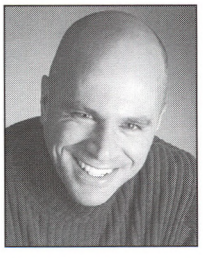
Teatro Colon Institute, Buenos Aires. MMus (piano and harpsichord), National Conservatory of Music, University of Buenos Aires. Performances throughout Europe, South America and the United States. Member, LA Master Chorale (11th season); Los Angeles Opera Company.

Marcy Richardson
Soprano
Grosse Pointe Shores, MI

Indiana University (BMus, MMus). Central City Opera Studio Artist, 2004/2005 Baltimore Opera Studio, Timber Lake Playhouse, Brevard Music Center. Repertoire ranges from Mozart and Donizetti to Cole Porter and Rodgers and Hammerstein.

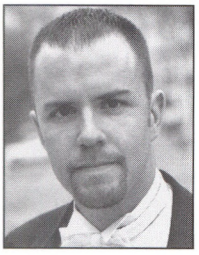
Robert Samels
Bass-Baritone, 2005 Adams Fellow
Bloomington, IN
See Adams Vocal Master Class Page

Brigham Timpson
Tenor, 2005 Adams Fellow
Boulder, CO
See Adams Vocal Master Class Page



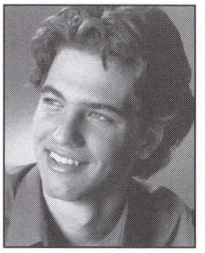
Ryan Turner
Tenor
Jamaica Plain, MA

2002 Adams Fellow. Handel & Haydn Society, Seattle Baroque, Santa Fe Pro Musica, Boston Baroque, Baltimore Choral Arts Society, Emmanuel Music. Tanglewood Festival, Holland Festival Oude Muzieke, Boston Early Music Festival. CDs on Koch and Dorian labels. Faculty: Boston College, New England Conservatory.



Jay White
Countertenor
College Park, MD

Eight seasons with Chanticleer. Soloist with Bach Sinfonia, Orchestra of the 17th-Century, Armonia Nova, and members of the Smithsonian Players, Tafelmusik, and the Seattle and Philharmonia Baroque Orchestras. Berkeley, Bloomington and Washington, DC early music festivals. Repertoire from Bach, Handel, Haydn, to Bernstein, Britten, and Vaughan Williams.



Douglas Williams
Baritone
New Haven, CT

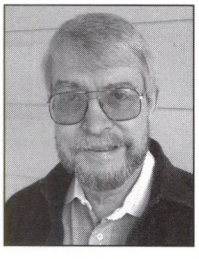
Yale (MMus candidate), New England Conservatory. Emmanuel Music, Handel and Haydn Society, and Cantata Singers, Boston. Boston Early Music Festival, Amherst Early Music Festival, International Monteverdi Festival of Budapest, Yale Schola Cantorum, Yale Collegium, Concerto Palatino brass ensemble, Biava String Quartet.

Carmel Bach Festival Chorus

David Gordon, *Chorus Master*
Pauline Thomas Troia, *Accompanist*

The Carmel Bach Festival Chorus is an auditioned volunteer ensemble of singers from the Central Coast area. We are a diverse group, with a wide range of occupations, ages, and interests. What brings us together is a love of singing!

Under the direction of Chorus Master David Gordon, the Carmel Bach Festival Chorus meets monthly during the winter and spring months for voice building sessions and musical rehearsals. During the Carmel Bach Festival the Chorus sings onstage in Sunset Center in 10 major Bach Festival concerts with Festival Soloists, Chorale, & Orchestra.



Aaron Barnes
Bass
Palo Alto

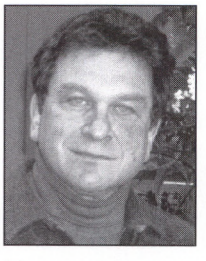
PhD University of Chicago, Physics. BS University of Chicago, Physics. Phi Beta Kappa, professional awards. Retired astrophysicist, NASA Ames Research Center. San Francisco Bach Choir, West Bay Opera; Sine Nomine chamber singers; Masterworks Chorale.

Cathryn Blake
Soprano
Monterey

Native of Pacific Grove, majored in art and music, MPC; early studies, soprano and tenor recorder, flute. I Cantori di Carmel, other choruses; soloist for several churches.

Betsy Baumgardner
Soprano
Burlingame

MA in Organ Performance The Juilliard School, Peter B. Knock Competition, Outstanding Young Artist Award, Major recitals (NYC): Cathedral of St. John the Divine, St. Thomas Church, Columbia University, Lincoln Center. Organist/ Choirmaster, St. Paul's Episcopal Church.

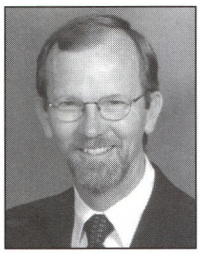


Nathan Blau
Bass
Pacific Grove

Lifelong classical music lover, since first hearing opera at age 5. Boy soprano until his voice dropped suddenly at age 13. After 30 year hiatus, rediscovered the joy of singing when he was dragged to a Cathedral rehearsal by his soulmate and had a score of Haydn's *Heiligemesse* thrust into his hands. The Bach Festival Chorus is the culmination of a long vocal journey.

Barbara Bown
Alto
Pacific Grove

BA German, UC Riverside, University of Bonn; MA Counseling, Gallaudet University. Employed by Social Security Administration. Performing musician since age 5: cello, percussion. All Saints Church Choir and Evensong Choir; Santa Cruz Chorale; I Cantori de Carmel; Monterey Symphony Chorus.



James P. Brumme
Tenor
Watsonville

Western Seminary, MDiv, MCM; Wheaton College, BA; Bible, Moody Bible Institute, Pastoral/ Greek. Worship Pastor at High Street Community Church, Santa Cruz. Health insurance sales with Cecy Insurance Services, Capitola. Director of church choirs since 1975.

Sandra (Sandy) Bryant
Alto
Salinas

Senior Business System Analyst, HSBC Technical Services; Camerata Singers of Monterey County since 1993; Member of the Board of Directors for The Door to Hope.

Rex Buddenberg
Bass
Monterey

Naval Postgraduate School, MS communications; US Coast Guard Academy, BS. Faculty, Naval Postgraduate School, Information Technology Architecture, Plowshares into Swords networking. Retired US Coast Guard officer. Trumpet, horn: community bands, orchestras, choruses; hot-wires pipe organs.

Jane Buffington
Alto
Carmel

Hamline University, University of Minnesota. X-ray therapist. Nationally ranked tennis player; lay eucharistic minister. Monterey Symphony Chorus, church choir.

Pamela V. Cain
Soprano
Pacific Grove

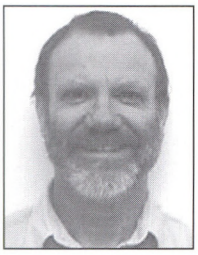
B.A. Telecommunications & Film, San Diego State University. A one-time broadcast journalist, now a financial advisor with practice in Pacific Grove. Published author of coffee table book, Big Sur to Big Basin. Started singing at 4 with her father's church choirs and oratorio societies.

Nancy Carney
Soprano
Monterey

Columbia University Teachers' College; Lake Erie College; Oberlin Conservatory of Music; University of Grenoble; Cleveland Institute of Music. Community volunteer. I Cantori di Carmel; Monterey Symphony Chorus; light opera, musical comedy; San Jose Symphonic Choir. 14 Seasons in Carmel.

Elaine Cecile
Alto
Pacific Grove

University of Washington, landscape architecture; Indiana University, botany. Landscape architect. Former lecturer, University of Washington. Flutist: Louisville Youth Orchestra, Beaverton Chamber Symphony, St. Mark's Cathedral, Seattle.



Larry Davidson
Tenor
Redwood City

MFA technical theater management, Stanford University; BA dramatic arts, Whitman College. Manager, Stanford University Event and Labor Services. Stanford Memorial Church Choir, Valley Presbyterian Church Choir, Woodside Village Church Choir; ceremonial trumpet.

Beverly Dekker-Davidson
Soprano
Redwood City

BA music and sociology, Converse College; MA sociology, Syracuse University; Carnegie Mellon Fellow. Manager of Adolescent Services for San Mateo County. Organist/choir director, Los Altos Lutheran Church. Former music director, Woodside Village Church; assistant organist, Valley Presbyterian Church.

Elaine DeMarco
Soprano
Pacific Grove

University of Redlands. Teaching credentials in Mathematics and in Business. Mathematics teacher. Moreno Valley Chorale. St. Mary's Church Choir, Victorian Singers, All Saints Even Song, Taize, Bethlehem Lutheran Choir, Celebration Choir Spirituals, Shape Notes, Madrigals, and Camerata Singers. Volunteer treasurer for various organizations.

Jefferson M. DeMarco
Bass
Pacific Grove

Princeton University; UC Riverside MA in Music Theory and Composition; University of Louisville doctoral studies in Early Music. Monterey College of Law JD. Private law practice in Monterey. Owner, Pastyme Music. Choir director, Bethlehem Lutheran Church. Camerata Singers of Monterey County; St. Mary's Episcopal Choir.

Lucy Faridany
Soprano
Carmel

Royal Academy of Music in London, postgraduate diploma in piano accompaniment. Lucy is the third generation of her family to sing with the Bach Festival Chorus after her grandmother Nancy Morrow and her mother Nana Faridany. She studies voice with David Gordon.

Eve Forrest
Alto
Monterey

Spiritual director and retreat leader; Ph.D. in philosophy, Claremont Graduate University; B.A. in mathematics, Whitman College, Phi Beta Kappa; Fulbright Scholar in Germany; retired mathematician; recorder player; cantor, St. Angela's Catholic Church; Camerata Singers, other choirs.

William Gee
Baritone
Pacific Grove

B.A. in music, San Francisco State University. Instrumental music teacher, Monterey Peninsula School District, for 35 years. Monterey Symphony Chorus, Peninsula Brass Quintet, Del Monte Express Big Band. Former trumpet/french horn player in Vallejo, Ventura, and Monterey Symphony Orchestras, and El Mariachi Mixtlan.

Patricia Hablutzel
Alto
Mountain View

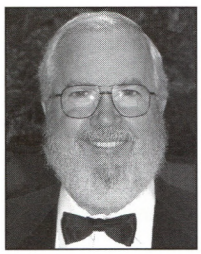
Interlochen Music Camp Scholarship, piano and flute; Kalamazoo College, BA music education. CPA. Organist Monterey First Presbyterian Church, Organist Sunnyvale Seventh Day Adventist Church; Kalamazoo Bach Festival.

Lupita Harrison
Alto
Carmel

M. Music, Catholic University of America; Music Conservatory, Santiago de Cuba; Marymount College. Piano concerto soloist with Santiago Philharmonic, National Symphony. Associate Professor of Music, Marymount College. Monterey Symphony Chorus; Monterey Peninsula Choral Society.

Astrid Holberg
Alto
Pacific Grove

MD, Harvard Medical School; Pediatrician. BA, UC San Diego, major in cell biology; minor in music performance, violin and voice. I Cantori. Just completed the fourth semester of music theory at MPC, and recommends it highly!



Michael Humm
Bass
Carmel, CA

Loyola University, BA History; Loyola Marymount, MA Communications Arts. Chorus and Chorales at Loyola and Mt. St. Mary's College. Section leader, Symphony Chorus of New Orleans Retired from Emmy Award-winning television career, now purveying fine art in Carmel. Also retired as Lieutenant Colonel, USMCR.

Rachael Lu Hutchings
Soprano
San Francisco

BMA Piano Performance, University of Michigan School of Music. Lecturer in piano and University Choir accompanist, University of San Francisco. Faculty member, San Francisco Community Music Center. San Francisco Bach Choir.

Vinz Koller
Bass
Carmel

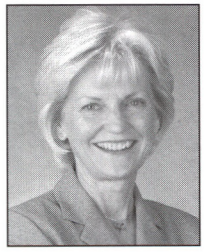
Monterey Institute of International Studies, International Policy Studies MA; University of Zurich, BA political science/English. Sociologist: research, evaluation, training, technical assistance for U.S. Department of Labor. Sang as boy soprano with his father's choir, Schaffhausen, Switzerland.

Margaret Kylander
Soprano
Carmel

University of Minnesota; teaches third grade in the Monterey Unified School District; elementary music in MPUSD; soloist, Christian Science Church in Monterey; Monterey Symphony Chorus.

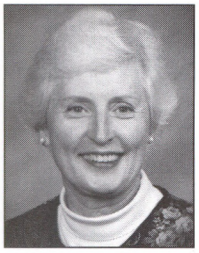
Jennifer Leedom
Soprano
Santa Clara County

Muhlenberg College, BA Vocal Music Performance; Associated Music Teacher's League Competition Placement, Weill Recital Hall at Carnegie Hall; Spoleto Vocal Arts Symposium, NYSATA Master Class with composer Richard Hundley; Featured in Muhlenberg College Opera Group.



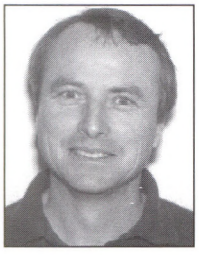
Agneta Lenberg
Soprano
Carmel Valley

PhD work in comparative literature, Kent State University; MA English, French, mass media, University of Gothenburg, Sweden. Directs sales, marketing of educational software company. Music studies in piano, organ, and voice.



Madeline Littlefield
Alto
Pacific Grove

Smith College, EdM; Wheaton, BA, Phi Beta Kappa. Music teacher, educational consultant. Founding director Early Childhood Unit, All Saints Day School; director, The Wayfarer Preschool; master teacher Smith College Laboratory School. Founding member I Cantori di Carmel.



Patrick Lynch
Tenor
Monterey

A Monterey Peninsula general contractor, Patrick has lived in the same home for 24 years with wife Marta and two children. I Cantori di Carmel founding board member; former choir director, St. John's Chapel.

Marilyn Maxner
Soprano
Monterey

Augsburg College, UC Berkeley; retired law office manager; church and community volunteer; church choir and organist, Bethlehem Lutheran Church in Monterey; Hong Kong Bach Choir; Monterey Opera Association chorus; Camerata Singers of Monterey County.

Susan Mehra
Alto
Pacific Grove

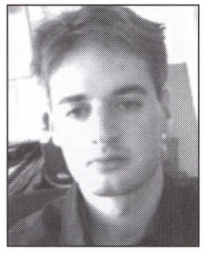
PhD clinical psychology, The Fielding Institute; MA, Sonoma State University; BA, UC Berkeley. Clinical psychologist, full-time private practice in Monterey. I Cantori di Carmel; director, VOCI A Cappella Chamber Ensemble.

Nancy Tanner Miccoli
Alto
Seaside

Escrow assistant in Monterey. 1984 Olympic Honor Choir; Lexington Singers; Camerata Singers; San Carlos Church Choir.

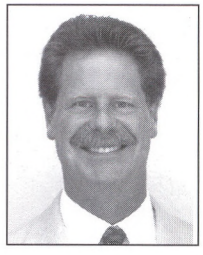
Jenny Paduan
Alto
Monterey

Oregon State University, MS biological oceanography; Smith College, BA biochemistry. Marine geology research technician, Monterey Bay Research Institute. I Cantori; musical theater: *Camelot* and *Man of La Mancha* at Carmel's Outdoor Forest Theater; Sweeney Todd at MPC.



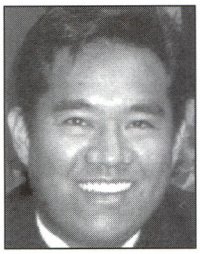
Nathanael Pangrazio
Bass
Seaside

Music director, St. Dunstan's. Composer, has completed a series of pieces for solo soprano, choral work and a variety of piano and chamber works; currently working on a mass and two symphonies. Began his musical studies at the piano at age 13, intends to study piano/composition at Indiana University next year. I Cantori.



Frank Raab
Bass
Carmel

Stanford University, BA. Software development consultant specializing in digital video applications. Stanford Memorial Church Choir; I Cantori di Carmel; VOCI; former director, Monterey Peninsula Cypressaires.



Robert Ramon
Tenor
Pacific Grove

I Cantori di Carmel; Camerata Singers; other choruses. Led church worship music seventeen years, directed choir fifteen years.

Robert Richmond
Bass
Monterey

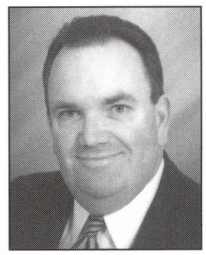
Brown University, Music and English; University of Pennsylvania, graduate work in music history and theory; California State University, Bakersfield, MA English. Teaches English at Everett Alvarez High School in Salinas. Piano, viola (eighteen seasons in Bakersfield Symphony.)

Dottie Roberson
Soprano
Monterey

UCSC, BA linguistics. Carmel Music Society Board, Competition Chair; soloist Monterey Presbyterian Choir; Monterey Symphony Chorus; Hidden Valley Opera; Camerata Singers; founding member I Cantori di Carmel; Carmel Bach Festival Chorus Assistant.

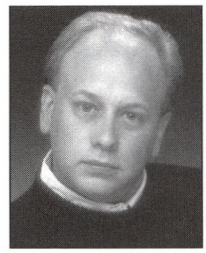
Frances Jean Rossi
Alto
Pebble Beach

UCSB, BA, MA, French and English. Former Director of Religious Education and Music at St. Michael's Church, Delta, CO. Violin, Valley Symphony Orchestra, Suzuki method instructor. I Cantori; VOCI; Carmel Mission choir. Fiction writer; co-published *Monterey Shorts 2*, collection of short stories. Her story, *As a Bird,* involves the Carmel Bach Festival.



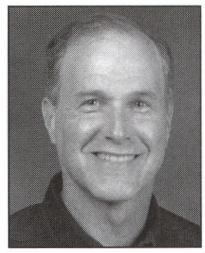
Michael Russell
Bass
Salinas

DC - Cleveland Chiropractic College, L.A.; BA - Multi-Subject for K-12, Univ. of Redlands. Chiropractor. Camerata Singers; Monterey Opera Society Chorus; Monterey Peninsula Community Chorus; The Western Stage; Ariel Theatrical Children's Theater; Carmel Forest Theater.



Johnnie Senna
Tenor
Pacific Grove

University of Dallas, classics. Former professional actor/singer/dancer in musical theater national tours. The transplanted Texan works for a local publishing company. Cantor, San Carlos Cathedral in Monterey; I Cantori di Carmel.

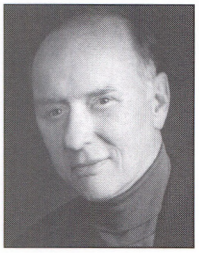


Larry Smith
Bass
Carmel

BA, Yale University; MA, University of Michigan; MBA, Boston University. Senior Vice President, West Marine. Yale Glee Club, Yale Spizzwinks, Apollo Club of Boston, The Hartford Chorale, Concert Choir and Scola of Christ Church Cranbrook; I Cantori di Carmel.

Mark Stevens
Tenor
Salinas

Rensselaer Polytechnic Institute, MS Physics; US Military Academy, BS. Licensed Professional Engineer. Faculty, Naval Postgraduate School, Systems Engineering. Retired Army Officer. West Point Glee Club; Marin Consort Chorale; Marin Symphony Festival Chorus; I Cantori di Carmel; numerous church choirs.

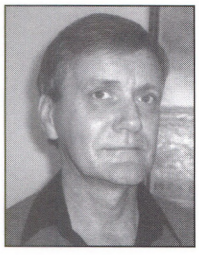


Don Trout
Bass
Monterey

University of Nebraska, DDS, BS. Dentist, retired. I Cantori di Carmel charter member; VOCI; Cante Libre Chorus; Monterey Peninsula Choral Society. With CBF since 1981.

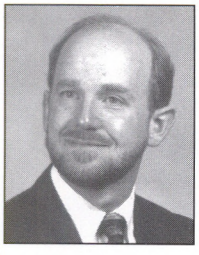
Tiffany Truett
Soprano, Organist and Accompanist for the Festival Youth Chorus
San Francisco

San Francisco Conservatory student. Organist at Bethlehem Lutheran Church, Monterey. Co-conductor, Cante Libre Chorus. Formerly organist at St. Dunstan's Episcopal Church; First Presbyterian Church, Monterey; Carmel Presbyterian Church; toured Europe and Russia as organist and singer with I Cantori di Carmel.



J. Glenn Ware
Bass
Seaside

BA Physical Sciences, Rowan University, Glassboro, NJ. Retired US Government Technician, presently employed by Target Corporation. 13th Season, Monterey Symphony Chorus. Bach Festival Chorus, 1998-99. Monterey Opera; Camerata Singers; Hartnell Chorus; Western Stage; Mormon Choir of Washington, DC; University of Maryland Chorus.

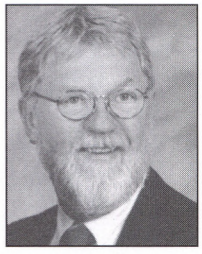


Mark R. Wendland
Tenor
Monterey

Master of Divinity, St. Paul School of Theology; BSE University of Nebraska. Music educator, soloist. Founding member I Cantori di Carmel; Cantari con Vivo. Senior minister, Pacific Grove First United Methodist Church.

Marilyn Wilcox
Alto
Seaside

Masters work in Vocal Performance, BA Music, CSU Fresno; Coordinator, Academic Support Center, Monterey Peninsula College; former Choir Director and soloist, Community Church of the Monterey Peninsula; member and soloist, I Cantori di Carmel; sang with CBF, 1974-77.



David Wittrock
Tenor
Pacific Grove

David has been a musician all his life, beginning with harmonizing hymns when he was five. A graduate of San Jose State, he sings with the Camerata Singers and in his church choir. He works as a blacksmith/interpreter and tour guide through California Legacy Tours.

Peg Wittrock
Alto
Pacific Grove

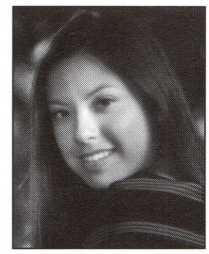
Miami University, BS speech/hearing, psychology; Purdue University, MS speech/language pathology, special education; learning handicap resource specialist. Private practice: speech and language pathologist, learning assessment, tutoring referrals. Camerata Singers, other choruses.

The Bach Festival Chorus is grateful to First Presbyterian Church of Monterey for hosting our rehearsals during the winter and spring. Special thanks also to Chorus members Dottie Roberson, Rex Buddenburg, and Elaine Cecile for generous behind-the-scenes support.

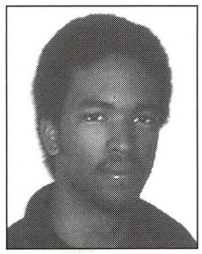
Carmel Bach Festival Youth Chorus

John Koza, *Director*
See Festival Staff Pages

Rhea Biondo
Alto
Monterey High School



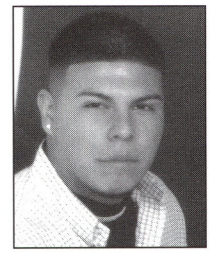
Nicole Cisneros
Alto
Salinas High School



Michael Blackburn
Tenor
Independent Study

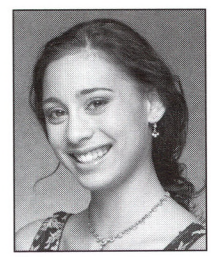
Michelle Clark
Alto
Monterey High School

Sabrina Brett
Soprano
Santa Catalina



Mark Coronado
Tenor
Salinas High School

Katie Carroll
Soprano
Carmel High School

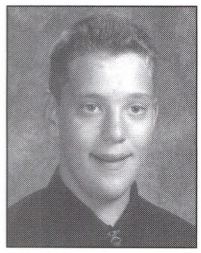


Melissa Marie Czerwiak
Soprano
Grace Academy

Paige Cipro
Alto
Salinas High School

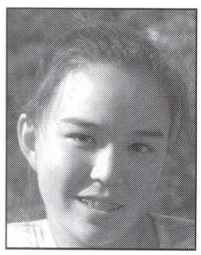
Sofia DeMarco
Soprano
John W. North High School

Mary Eastman
Soprano
Carmel High School

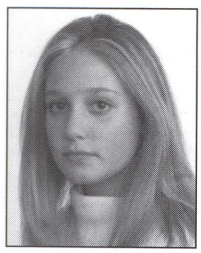


Chris Harrell
Bass
Monterey High School

Sarah Harrell
Alto
Salinas High School



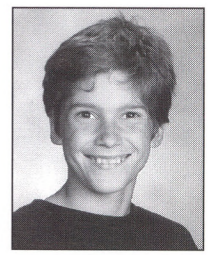
Stephanie Johnson
Alto
York School



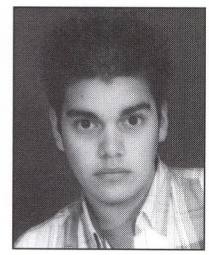
Brittney Kessler
Soprano
Monterey High School

Emily King
Soprano
Salinas High School

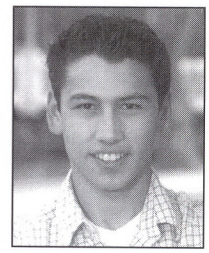
Maggie King
Soprano
Salinas High School



Robbie Lee
Tenor
Pacific Grove High School

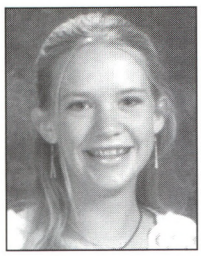


David Luna
Bass
Salinas High School



Arthur Melgoza
Bass
Salinas High School

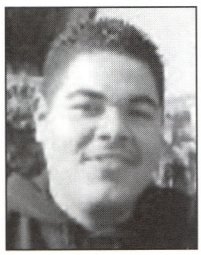
Catherine Rose Mountain
Soprano
Santa Catalina



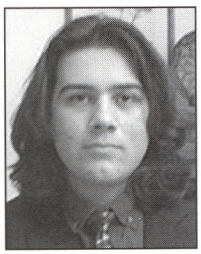
Allison Preece
Soprano
Robert Louis Stevenson

Alice Rosenthal
Alto
Monterey High School

Robin Russell
Bass
Salinas High School



Jorge Torrez
Tenor
Salinas High School



Jeff Zenprase
Bass
Monterey High School

Lila Woolman
Violin
Carmel Valley, CA

University of Colorado, Juilliard School. Monterey Symphony, Symphony Silicon Valley, Colorado Springs Symphony, Aspen Festival Orchestra, Mendocino Music Festival, Bayshore Lyric Opera, Western Stage, Pac Rep.

Jessica Poll
Violin
Sunnyvale, CA

Cleveland Institute of Music. Member of the Monterey Symphony. Performs with the Modesto and Fremont Symphonies as well as other Bay Area orchestras.

Nancy Skei
Cello
Carmel Valley, CA

Member, New Age String Quartet, San Joaquin Trio. Has taught at Western Carolina University, CSU Humboldt, CSU Fresno. Master classes with Janos Starker, George Neikrug, Zara Nelsova, Mistislav Rostropovich.

Tiffany Truett
Organ
Carmel, CA

Organist, St. Dunstan's Episcopal Church, Carmel Valley. Conductor, Cante Libre Chorus. Toured Europe and Russia with I Cantori di Carmel as organist and singer.

Plamen Velikov
Contrabass
San Jose, CA

Bulgarian State Conservatory. Performs with Santa Cruz Symphony, Ensemble Monterey, and many other Bay Area ensembles.

Calendar at a Glance

WEEK 1

Saturday, July 16

2:30 pm **Lecture** – Sunset Center, Carpenter Hall
5:00 pm **Gala Dinner** – Carmel Women's Club
6:45 pm **Pre-Concert Talk** – Sunset Center
7:20 pm **Tower Music** – Sunset Center Terrace
8:00 pm **Bach & Beethoven** – Sunset Center Theater

Sunday, July 17

12:45 pm **Pre-Concert Talk** – Sunset Center, Carpenter Hall
1:45 pm **Tower Music** – Sunset Center Terrace
2:30 pm **Mass in B Minor** – Sunset Center Theater
5:30 pm **Meet the Cast** – Reception at Tehama-Monterra
9:00 pm **Emlyn Ngai by Candlelight** – All Saints Church

Monday, July 18

10:30 am **Organ Recital** – Carmel Mission
12:00 pm **Vocal Master Class** – Carmel Presbyterian Church
2:30 pm **Harpsichord Recital** – All Saints Church
6:45 pm **Pre-Concert Talk** – Sunset Center, Carpenter Hall
8:00 pm **Vivaldi & Handel** – Sunset Center Theater

Tuesday, July 19

11:00 am **Up Close & Personal** – Sunset Center Foyer
1:00 pm **Foyer Recital** – Sunset Center
2:30 pm **Recital** – All Saints Church
6:45 pm **Pre-Concert Talk** – Sunset Center, Carpenter Hall
7:20 pm **Tower Music** – Sunset Center Terrace
8:00 pm **Symphony Night** – Sunset Center Theater

Wednesday, July 20

10:30 am **Lecture** – Sunset Center, Carpenter Hall
2:30 pm **Solo Cantatas Recital** – All Saints Church
5:30 pm **Twilight Performance** – Church in the Forest
6:00 pm **Dinner** – Carmel Mission
7:55 pm **Tower Music** – Carmel Mission
8:30 pm **Monteverdi's Vespers** – Carmel Mission

Thursday, July 21

12:00 pm **Vocal Master Class** – Carmel Presbyterian Church
2:30 pm **17th Century Songs Recital** – All Saints Church
4:00 pm **Performers' Panel** – Sunset Center
5:30 pm **Brandenburg Concert** – Sunset Center

Friday, July 22

1:00 pm **Foyer Recital** – Sunset Center
2:30 pm **Viola Recital** – All Saints Church
6:45 pm **Pre-Concert Talk** – Sunset Center, Carpenter Hall
7:20 pm **Tower Music** – Sunset Center Terrace
8:00 pm **Beethoven's Ninth Symphony** – Sunset Center Theater

WEEK 2

Saturday, July 23

11:00 am **Beethoven Recital** – Sunset Center Theater
2:30 pm **Lecture** – Sunset Center, Carpenter Hall
4:00 pm **Family Concert** – Sunset Center Theater
6:45 pm **Pre-Concert Talk** – Sunset Center, Carpenter Hall
7:20 pm **Tower Music** – Sunset Center Terrace
8:00 pm **Bach & Beethoven** – Sunset Center Theater

Sunday, July 24

12:45 pm **Pre-Concert Talk** – Sunset Center, Carpenter Hall
1:45 pm **Tower Music** – Sunset Center Terrace
2:30 pm **Mass in B Minor** – Sunset Center Theater
5:00 pm **Monterey Bay Symphony** – Monterey Plaza Hotel
9:00 pm **Elizabeth Wallfisch by Candlelight** – All Saints Church

Monday, July 25

10:30 am **Organ Recital** – Carmel Mission
12:00 pm **Vocal Master Class** – Carmel Presbyterian Church
2:30 pm **Harpsichord Recital** – All Saints Church
6:45 pm **Pre-Concert Talk** – Sunset Center, Carpenter Hall
8:00 pm **Monteverdi's Vespers** – Old First Church, San Francisco
8:00 pm **Vivaldi & Handel** – Sunset Center Theater

Tuesday, July 26

11:00 am **Foyer Recital** – Sunset Center
1:00 pm **Up Close & Personal** – Sunset Center Foyer
2:30 pm **Recital** – All Saints Church
5:30 pm **Twilight Performance** – Church in the Forest
6:45 pm **Pre-Concert Talk** – Sunset Center, Carpenter Hall
7:20 pm **Tower Music** – Sunset Center Terrace
8:00 pm **Symphony Night** – Sunset Center Theater

Wednesday, July 27

10:30 am **Lecture** – Sunset Center, Carpenter Hall
2:30 pm **Solo Cantatas Recital** – All Saints Church
5:30 pm **Twilight Performance** – Church in the Forest
6:00 pm **Dinner** – Carmel Mission
7:55 pm **Tower Music** – Carmel Mission
8:30 pm **Monteverdi's Vespers** – Carmel Mission

Thursday, July 28

10:30 am **Performers' Panel** – Sunset Center, Carpenter Hall
12:00 pm **Vocal Master Class** – Carmel Presbyterian Church
2:30 pm **17th Century Songs Recital** – All Saints Church
5:30 pm **Brandenburg Concert** – Sunset Center Theater
7:00 pm **Bach's Tops** – Oldemeyer Center, Seaside

Friday, July 29

11:00 am **Foyer Recital** – Sunset Center
2:30 pm **Viola Recital** – All Saints Church
6:45 pm **Pre-Concert Talk** – Sunset Center, Carpenter Hall
7:20 pm **Tower Music** – Sunset Center Terrace
8:00 pm **Beethoven's Ninth Symphony** – Sunset Center Theater

WEEK 3

Saturday, July 30

11:00 am **Beethoven Recital** – Sunset Center Theater
2:30 pm **Lecture** – Sunset Center, Carpenter Hall
4:00 pm **Family Concert** – Sunset Center Theater
6:45 pm **Pre-Concert Talk** – Sunset Center, Carpenter Hall
7:20 pm **Tower Music** – Sunset Center Terrace
8:00 pm **Bach & Beethoven** – Sunset Center Theater

Sunday, July 31

12:45 pm **Pre-Concert Talk** – Sunset Center, Carpenter Hall
1:45 pm **Tower Music** – Sunset Center Terrace
2:30 pm **Mass in B Minor** – Sunset Center Theater
9:00 pm **Elizabeth Wallfisch by Candlelight** – All Saints Church

Monday, August 1

10:30 am **Organ Recital** – Carmel Mission
12:00 pm **Vocal Master Class** – Carmel Presbyterian Church
2:30 pm **Harpsichord Recital** – All Saints Church
6:45 pm **Pre-Concert Talk** – Sunset Center, Carpenter Hall
8:00 pm **Vivaldi & Handel** – Sunset Center Theater

Tuesday, August 2

11:00 am **Foyer Recital** – Sunset Center
1:00 pm **Up Close & Personal** – Sunset Center Foyer
2:30 pm **Recital** – All Saints Church
6:45 pm **Pre-Concert Talk** – Sunset Center, Carpenter Hall
7:20 pm **Tower Music** – Sunset Center Terrace
8:00 pm **Symphony Night** – Sunset Center Theater

Wednesday, August 3

10:30 am **Lecture** – Sunset Center, Carpenter Hall
2:30 pm **Solo Cantatas Recital** – All Saints Church
5:30 pm **Twilight Performance** – Church in the Forest
6:00 pm **Dinner** – Carmel Mission
7:55 pm **Tower Music** – Carmel Mission
8:30 pm **Monteverdi's Vespers** – Carmel Mission

Thursday, August 4

10:30 am **Performers' Panel** – Sunset Center, Carpenter Hall
12:00 pm **Vocal Master Class** – Carmel Presbyterian Church
2:30 pm **17th Century Songs Recital** – All Saints Church
5:30 pm **Brandenburg Concert** – Sunset Center Theater

Friday, August 5

11:00 am **Foyer Recital** – Sunset Center
2:30 pm **Viola Recital** – All Saints Church
6:45 pm **Pre-Concert Talk** – Sunset Center, Carpenter Hall
7:20 pm **Tower Music** – Sunset Center Terrace
8:00 pm **Beethoven's Ninth Symphony** – Sunset Center Theater

Saturday, August 6

11:00 am **Beethoven Recital** – Sunset Center Theater
2:30 pm **Adams Master Class Showcase** – Sunset Center
8:00 pm **Best of the Fest** – Sunset Center Theater

Discovery Series

Three weeks of free master classes, lectures, informal talks, open rehearsals, and outdoor brass serenades. The Carmel Bach Festival has a long tradition of presenting a rich array of free events during the festival. Our "Discovery Series" is more than just "educational" — it's designed to entertain you, enlighten you, and entice you back for more! We offer pre-concert talks, instrument demonstrations, conversations with performers, scholarly lectures, vocal master classes, open rehearsals, outdoor brass serenades, youth concerts — a total of more than 50 free events in 22 days. The Discovery Series invites you to deepen your understanding of the world of culture and ideas that surrounds the music we perform. You'll meet the musicians who make the music in Carmel, and we'll get to know you better, too!

Saturdays

July 16, 23, 30 (not August 5)

"Open House at the B & B"
Guest lecturer Dr. Grant Voth will lead a tour of the exciting people and events that carried Europe from Bach to Beethoven.
2:30 pm
Carpenter Hall, Sunset Center Lower Level
(enter from Mission Street)

"Death and Renewal"
David Gordon, Festival Education Director, introduces the adventurous opening night program, featuring three Festival premieres by Bach and Beethoven.
6:45 pm
Carpenter Hall, Sunset Center

Tower Music
7:20 pm
Sunset Center Terrace

Sundays

July 17, 24, 31

"To Whom It May Concern"
David Gordon decribes the origin of Bach's magnificent *Mass in B Minor,* perhaps the most monumental job application ever created!
12:45 pm
Carpenter Hall, Sunset Center

Tower Music
1:45pm
Sunset Center Terrace

Mondays

July 18, 25, Aug 1

Adams Vocal Master Class
hosted by David Gordon
Noon-2:00 pm
Carmel Presbyterian Church
Ocean and Junipero, Carmel

"Singing in the Rain"
David Gordon leads us on a stroll through Vivaldi's vivid masterpiece *The Four Seasons,* and some magnificent opera arias by Handel.
6:45 pm
Carpenter Hall, Sunset Center

Tuesdays

July 19, 26, Aug 2

"Two Old Masters and an Upstart"
David Gordon introduces the program of symphonic gems by Mozart, Haydn, and the youthful Beethoven.
6:45 pm
Carpenter Hall, Sunset Center

Tower Music
7:20 pm
Sunset Center Terrace

Wednesdays

July 20, 27, Aug 3

"The Maestro's Masterpiece"
William Jon Gray, the Festival's Chorale Director and conductor of the Mission Concert, introduces Monteverdi's spectacular *1610 Vespers.*
(July 20 only with the Festival Chorale)
10:30 am
Carpenter Hall, Sunset Center

Tower Music
7:55 pm
Carmel Mission Basilica

Thursdays

July 21, 28, August 4

Adams Vocal Master Class
hosted by David Gordon
Noon-2:00pm
Carmel Presbyterian Church
Ocean and Junipero, Carmel

Fridays

July 22, 29, August 5

"O Friends, Not These Sounds!"
David Gordon, Festival Education Director, discusses Beethoven's powerful Symphony #9 and the joy and courage it expresses.
6:45 pm
Carpenter Hall, Sunset Center

Tower Music
7:20 pm
Sunset Center Terrace

Performers' Panels

Carpenter Hall, Sunset Center Lower Level

Informal conversations with members of the Festival Ensemble

Festival Soloists and Chorale Members
hosted by David Gordon
Thursday, July 21, 4:00 pm

Festival Wind Players
hosted by Jesse Read
Thursday, July 28, 10:30 am (note time shift)

Festival String Players
hosted by Cynthia Roberts and Allen Whear
Thursday, August 4, 10:30 am

What is it about Baroque music which inspires musicians and listeners to respond to its challenges and mysteries? What inspires someone to become a professional musician in the first place? These informal Q&A sessions with members of the Festival Ensemble give you the chance to pose all the questions you've always wanted to ask. The wind and string sessions will include instrument demonstrations.

Open Rehearsals

Sunset Center Theater

Did you ever want to be a "fly on the wall" as a great conductor and orchestra rehearse? Watch and listen as Festival Music Director Bruno Weil rehearses the Festival Orchestra in repertoire for three Festival concerts.

Gather in the Sunset Center Foyer at 9:30 am for an introductory chat by Festival staff members. (Festival Education Director David Gordon will be on hand at the rehearsal break [approx 11:45] to answer questions and discuss the rehearsal.)

Haydn and Mozart Symphonies
Wednesday July 6, 10:00 am-12:30 pm

Beethoven Symphony #9
Friday July 8, 10:00 am-12:30 pm

Saturday Evening Concert Program
Tuesday July 12, 10:00 am-12:30 pm

Up Close and Personal

Sunset Foyer

Informal conversations with principal members of the Festival ensemble

Benjamin Butterfield (Tenor Soloist) and **Michael Dean** (Baritone Soloist) chat about their professional lives and international careers.
Tuesday, July 19, 11:00 am-12:00 pm

Yuko Tanaka, Andrew Arthur, and **Michael Beattie** explain the art of "Continuo" and their own busy schedules as Festival keyboardists.
Tuesday, July 26, 1:00-2:00 pm *(note time shift)*

Michael Becker (Stage Manager), **Doug Mueller** (Production Manager), and **Carey Beebe** (Harpsichord and Organ Technician) talk about the logistical task of producing more than 50 concerts in 22 days.
Tuesday, August 2, 1:00-2:00 pm

Adams Vocal Master Class

Carmel Presbyterian Church

Mondays and Thursdays, 12 noon until 2:00 pm

At these unique and light-hearted sessions, the audience can glimpse "behind the scenes" as four young professional singers, chosen by international auditions, are coached in Baroque interpretation and vocal artistry. Hosted by David Gordon, with guest teachers Kendra Colton, Benjamin Butterfield, and Michael Dean.

Tower Music

Open Air Serenades by the Festival Brass
Suzanne Mudge, *Director*

A Festival favorite, inspired by the medieval tradition of announcing a special event with brass music from the tower of a castle or church.

Saturdays, Tuesdays and Fridays: 7:20 pm
Sunset Center Terrace

Wednesdays: 7:55 pm
Carmel Mission Basilica

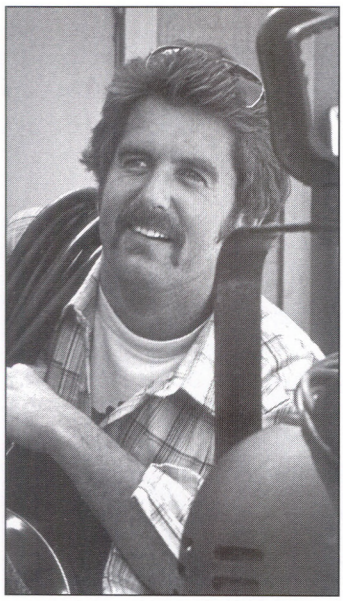
Sundays: 1:45 pm
Sunset Center Terrace

Outreach: Music For All Ages

Festival Youth Chorus John Koza, *Director*
In this debut of the newest ensemble in the Bach Festival family, you'll hear a delightful array of three centuries of music, including a world premiere by the gifted local composer Nathanael Pangrazio.
July 23, 4:00 pm, Sunset Center Theater

Festival Chorale William Jon Gray, *Director*
A special community presentation of the Carmel Bach Festival Chorale
July 28, 7:00 pm, Oldemeyer Center, Seaside

Winners of our Third Annual Young Artist Competition
Talented young musicians from the Central Coast area are featured in an informal concert hosted by Olga Ospina of KION-TV.
July 30, 4:00 pm, Sunset Center Theater



IN MEMORIAM – LANCE H. JACOBSON

The Carmel Bach Festival would like to acknowledge the passing of stage crew member Lance Jacobson, who earned his 5th year certificate while serving as the Festival's 2004 Recital Stage Manager at All Saints Church.

Lance Jacobson was primarily a stage technician working all aspects of behind the scenes production on the Monterey Peninsula from 1970 until his untimely death in 2004. Having worked in all local performance venues, he was a strong, supportive and creative force in the theatre community. Having been Technical Director for the Hidden Valley Performing Arts Centre, the Wharf Theatre, Sunset Center Theater, the Forest Theater Guild, CET and the Unicorn Theatre, he was widely acknowledged as a guiding mentor to a generation of the area's best stage hands.

In preservation of his memory, the Lance H. Jacobson Scholarship in Technical Theatre Studies has been created at Monterey Peninsula College under the auspices of the Morgan Stock Charitable Theatre Arts Trust in association with Lance's wife, Christine.

CARMEL BACH *and Beyond* FESTIVAL

68TH FESTIVAL SEASON PROGRAM

The Bach-Beethoven Connection by Jean Widaman

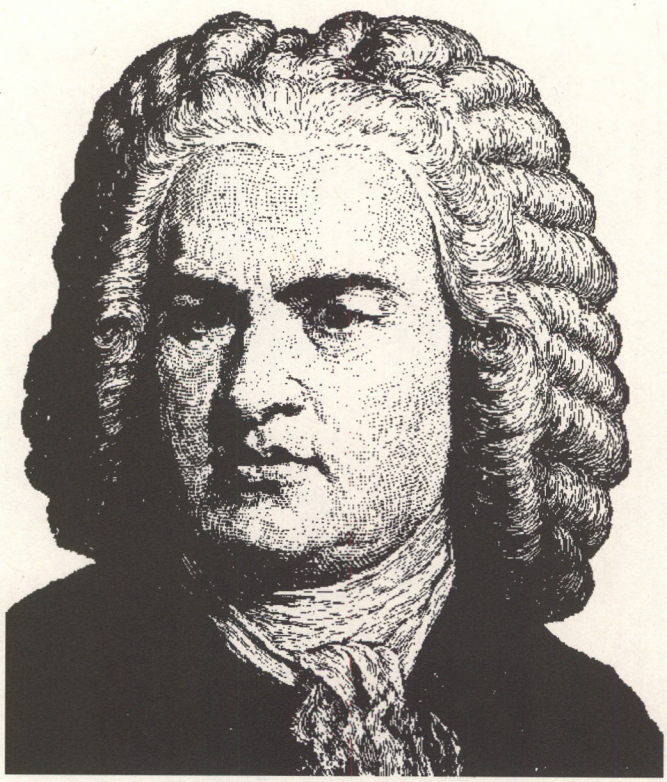
Johann Sebastian Bach seldom set foot beyond Thuringia or Saxony and published little of the music he wrote. Yet he had a more profound influence on the composers who followed in his wake than any other composer in the history of western music. That influence proved particularly important for Ludwig van Beethoven, whose first exposure to Bach came at an early stage of his musical development. In our continuing exploration of "Bach and Beyond," the Carmel Bach Festival focuses this season on the "Bach–Beethoven Connection" and the fruits of Beethoven's encounter with the older master's music.

At the time of his death in 1750, Bach was famous among musicians and connoisseurs as a fabulous keyboard artist and composer of tremendous depth and intelligence. The wider public, however, preferred the works of more fashionable composers — Handel, Telemann, and Carl Philipp Emanuel Bach. This would soon change. Bach's remains had hardly been laid to rest when a small army of devoted students (including his two oldest sons) began copying his keyboard works and handing them on to their own students, who, in turn, passed them on to theirs. Bach's music and teachings radiated outward to other musical centers — first to Berlin, then Vienna, Zurich and Bonn, where twelve-year-old Beethoven mastered the preludes and fugues of *The Well-Tempered Clavier* long before they appeared in print. The first public mention of Beethoven links his name to Bach's. A notice in the March 1782 issue of *Magazin der Musik* describes Beethoven as:

> *...a boy of eleven years and of most promising talent. He plays the clavier very skillfully and with power, reads at sight very well, and — to put it in a nutshell — he plays chiefly* The Well-Tempered Clavier *of Sebastian Bach, which Herr Neefe put into his hands. Whoever knows this collection of preludes and fugues in all the keys — which might almost be called the non plus ultra of our art — will know what this means.*

Christian Gottlob Neefe, organist at the electoral court in Bonn, gave Beethoven his first lessons in composition and fired his young charge with his own enthusiasm for Bach. To appreciate the significance of his statement about young Beethoven, we need to realize that in 1782 the preludes and fugues of *The Well-Tempered Clavier* were considered very difficult fare. How amazing they must have sounded to a boy accustomed to the easy-listening galant music popular at the time! Thanks to Neefe, Bach's musical logic and emotional depth left a lasting imprint on Beethoven. *The Well-Tempered Clavier* remained his Bible for the rest of his life.

Soon after his move to Vienna in 1792, Beethoven was swept into the circle of Baroque enthusiasts who gathered every Sunday in the apartments of Baron Gottfried van Swieten to perform music by Bach and Handel. He lost little time responding to his host's invitation to peruse his library of early music. He soon began to acquire manuscript copies of Bach's music that came his way and eagerly snapped up published editions as they became available. His correspondence mentions several attempts to locate a copy of the *B-Minor Mass,*



which remained unpublished during his lifetime. Before writing his *Missa Solemnis* he combed the library of Archduke Rudolph for music by Renaissance and Baroque composers, "among whom only Bach and Handel had real genius." He once called Bach "the immortal god of harmony," and in a diary entry written as his hearing continued its decline, reflected on the "portraits of Handel, Bach, Gluck, Mozart, and Haydn in my room — they can promote my capacity for endurance."

While there are numerous indications of Beethoven's interest in Bach, his early- and middle-period works contain only occasional hints of Bach's influence. Did playing Bach's preludes and fugues at a tender age have any real effect on the music he composed? At this year's Bach Festival we have an opportunity to hear two rarely performed works composed in Bonn before Beethoven turned twenty-one — *Cantata on the Death of Emperor Joseph II* (Saturday Opening Night Concert) and *Music for a Knight's Ballet* (Tuesday Main Concert). Nothing in these or the three early Beethoven pieces in the Saturday Intermezzo Recital, sounds at all like Bach. But in a fallow period following the triumphs of his middle period, Beethoven paused to survey all he had achieved, felt something lacking, and turned back to Bach, the supreme master of *counterpoint** and *fugue**, for guidance into unexplored continents of mind and spirit.

Despite differences in temperament, style, and the times they lived in, Bach and Beethoven pursued similar paths during the last decade of their lives. Each withdrew from the world of public performance and turned inward to reflect on his craft. Both men concentrated on the more esoteric aspects of fugal writing and made prominent use of fugues in their most ambitious works. For Beethoven, fugue became almost an obsession — after all, he had to play catch-up while Bach was perfecting the art he had excelled at all his life! One of Bach's towering accomplishments at this time was *The Art of The Fugue,* a compendium of every conceivable fugal device. Beethoven, fully aware of Bach's precedent, countered with his own *Art of Fugue* — the *Große Fuge* (Great Fugue), Op. 133. The pinnacle of Bach's quest for musical perfection was the *Mass in B Minor,* possibly the last thing he composed. The grandeur of the *B-Minor Mass* inspired Beethoven's *Missa Solemnis,* modeled on it in spirit if not in substance. Beethoven's indebtedness to Bach may be heard Friday night in the Ninth Symphony's finale, crowned with a *double fugue** proclaiming Schiller's glorious vision of all men living in brotherhood. The Ninth Symphony, as complex and challenging as the late works of Bach, left the musical landscape forever changed. Through Beethoven, more than any other composer, Bach's legacy was magnified and projected into the following two centuries. Thanks especially to the Bach-Beethoven connection, the powerful "brook" of Leipzig widened into a mighty river coursing on through the ages.

**Definitions of musical terms marked by an asterisk appear in the Glossary at the end of this book.*

Saturday Main Concerts

July 16, 23, and 30, 8:00 pm • Sunset Center, San Carlos & Ninth, Carmel

This concert will be broadcast on KUSP 88.9 FM on Sunday, July 24, 2005 at 11 am

Festival Orchestra, Chorale, Chorus and Soloists
Bruno Weil, *Conductor*

I. Cantata BWV 27
Wer weiß, wie nahe mir mein Ende?
(Who Knows How Near My End Is)
(Festival Premiere)

Johann Sebastian Bach
1685–1750

Chorus: *Wer weiß, wie nahe mir mein Ende* (Who Knows How Near My End Is?)
Recitative (tenor): *Mein Leben hat kein ander Ziel* (My Life Has No Other Goal)
Aria (alto): Willkommen! will ich sagen (Welcome, I Will Say)
Recitative (soprano): *Ach, wer doch schon im Himmel wär!*
(Ah, Would That I Were In Heaven Now!)
Aria (bass): *Gute Nacht, du Weltgetümmel!* (Goodbye, worldly tumult!)
Chorus: *Welt ade! ich bin dein müde* (World, Farewell! I Am Weary of You)

Kendra Colton, *soprano;* Sally-Anne Russell, *mezzo-soprano;*
Benjamin Butterfield, *tenor;* Michael Dean, *baritone*

***II. Kantate auf den Tod Kaiser Josephs II,* WoO 87**
(Cantata on the Death of Emperor Joseph II)

Ludwig van Beethoven
1770–1827

Chorus, Soloists: *Todt! Todt! Todt!* (Dead! Dead! Dead!)
Recitative (bass): *Ein Ungeheuer, sein Name* (A Monster, Fanaticism By Name)
Aria (bass): *Da kam Joseph mit Gottes Stärke*
(Then Came Joseph With Divine Strength)
Aria (soprano with chorus): *Da stiegen die Menschen ans Licht*
(Then Mankind Rose to the Light)
Recitative (soprano): *Er schläft von den Sorgen seiner Welten entladen*
(He Sleeps, Relieved of the Cares of His World)
Aria (soprano): *Hier schlummert seinen stillen Frieden*
(Here Slumbers in His Silent Peace)
Chorus, Soloists: *Todt! Todt! Todt!* (Dead! Dead! Dead!)

Elspeth Franks, *soprano;* Michael Dean, *baritone*

INTERMISSION

III. Orchestral Suite in B Minor for Flute and Strings, BWV 1067

J.S. Bach

Ouverture • Rondeau • Sarabande • Bourrée I — Bourrée II
Polonaise, Double • Menuet • Badinerie

IV. Cantata BWV 41,
Jesu, nun sei gepreiset
(Be Praised Now, O Lord Jesus)
(Festival Premiere)

J.S. Bach

Chorus: *Jesu, nun sei gepreiset* (Be Praised Now, O Lord Jesus)
Aria (soprano): *Laß uns, o höchster Gott* (Let Us, O Highest God)
Recitative (alto): *Ach! deine Hand, dein Segen muß allein*
(Ah, Thine Own Hand, Thy Blessing Must Alone)
Aria (tenor): *Woferne du den edlen Frieden* (For Just As Thou Hast Noble Concord)
Recitative (bass): *Doch weil der Feind bei Tag und Nacht*
(But Since the Foe Both Day and Night)
Chorus: *Dein ist allein die Ehre* (Thine Is Alone the Honor)

Kendra Colton, *soprano;* Sally-Anne Russell, *mezzo-soprano*
Benjamin Butterfield, *tenor;* Michael Dean, *baritone*

The Main Concert Series is underwritten in part through the generosity of Mrs. Joseph J. Jacobs.
The Saturday Main Concerts are underwritten in part through the generosity of Fourtane Jewelers, William Urbach and Janet Effland, and Dr. and Mrs. Warren Schlinger.

Program Notes

I. Cantata, BWV 27

Bach and his contemporaries lived in a world governed by cycles — the night watchman calling out the hour, the phases of the moon, the seasons from springtime to harvest. They also observed the liturgical calendar, an annual cycle of scripture readings and prayers that have helped believers make sense of life's vicissitudes since the earliest days of the Christian church. Like the scriptures they're based on, Bach's sacred cantatas* touched on a wide range of human experience. Performed after the Gospel lesson of the day, they were, in effect, "musical sermons."

Cantata 27 followed a reading about a young man brought back to life by Jesus. Rather than replicate the Gospel story, Bach chose texts on related issues. The cantata begins with chorus and soloists asking "Who knows when I will die?" An assertive tenor recitative* supplies the proper Christian answer. By the time we reach the alto aria* in the third movement, we have moved from foreboding at the prospect of death to welcoming it with joy. When the soloist sings "Yes, when death approaches, I will gladly follow," the oboe "follows" with little echoes and the organ burbles merrily along. Eminent Bach scholar Alfred Dürr calls this "one of the most successful texts ever set by Bach." Next comes a soprano recitative full of longing for heaven. The bass aria begins with a calm farewell but goes into a tizzy at every mention of the *"Weltgetümmel"* (worldly tumult) he's leaving behind. The concluding chorale* bids us farewell with a promise that death is blissful slumber, far from the troubles of this world.

II. Kantate auf den Tod Kaiser Josephs II, WoO 87

In 1790 Beethoven received one of his first commissions — a request for a funeral cantata for the late Habsburg emperor, Joseph II. He was 19 at the time, playing viola with the court orchestra in Bonn and proving himself a phenomenal keyboard artist. Bonn's intellectual elite were aware that he was also a composer of some skill. Like them, he was stricken when news of the emperor's death reached Bonn. Joseph was a champion of the Enlightenment, admired for his progressive views and reforms. Besides, he was no figurehead in faraway Vienna — he was the Bonn Elector's elder brother.

At a meeting to plan a memorial service, a member of Bonn's literary society suggested a musical tribute to the late emperor. A libretto was produced and Beethoven was tapped to write the music. The resulting cantata was a powerful expression of communal grief for a widely loved figure. It was not performed, however. Perhaps Beethoven couldn't finish it in time. Perhaps the musicians didn't have enough rehearsal time or were baffled by its originality. In the three-fold outcry of the opening chorus, the bass soloist's vehement denunciation of fanaticism, and the soprano soloist's gorgeous evocations of a better world, the *Joseph Cantata* unleashed for the first time the dramatic powers of young Beethoven. When the unpublished score turned up at an 1884 auction, Brahms extolled it for its "beautiful and noble pathos, sublime in its feeling and imagination." The theme of freedom and brotherhood that so inspired Beethoven here found its fullest expression years later in the finale of the Ninth Symphony.

III. Orchestral Suite No. 2, BWV 1067

The orchestral suite, a popular form of musical entertainment in Bach's time, originated at the court of Louis XIV and was later adopted in Germany. The typical suite began with a French overture* followed by a series of dances. Bach composed four Orchestral Suites, each for a different combination of instruments. The delightful Suite No. 2 in B Minor is scored for string ensemble and transverse flute. Bach assigned unusual prominence to the flute, allowing the performer numerous opportunities to break away from the ensemble to perform dazzling feats of virtuosity. It seems he couldn't decide whether he was writing an orchestral suite or a flute concerto! What he actually did was conflate two Baroque forms, the French overture and the Italian concerto, to create a new hybrid form. The flute is featured in the middle section of the overture, the second part of the Rondeau, the double* of the Polonaise, and the famous Badinerie (meaning "teasing" or "banter"). Bach may have composed this extraordinary showpiece for flute for the celebrated virtuoso, Pierre-Gabriel Buffardin. Though this is uncertain, we can be sure that sometime in the late 1730s it was performed at Zimmermann's Coffee House, where Bach's Collegium Musicum* held forth at weekly concerts throughout the year. Just picture Leipzig professors, students and merchants sipping their lattés as the fine band of musicians performed the Suite in B Minor under the direction of Sebastian Bach, seated, of course, at the harpsichord.

IV. Cantata, BWV 41

A trio of trumpets and timpani resounded in St. Thomas's church in Leipzig on New Year's Day, 1725, launching the opening chorus of Bach's new cantata for the occasion. The basis of the chorus was the chorale *"Jesu, nun sei gepreiset,"* an expression of gratitude for Christ's aid through the tribulations of the previous year and hope for a new year full of blessings and happiness. Introduced by a brilliant orchestral *ritornello**, the singers presented the chorale text a phrase at a time while the boys from St. Thomas's School sang the chorale melody in their clear soprano voices. Bach based the outer movements on the chorale's first and third verses; for the inner movements he used an unknown author's words about beginnings, endings, and God's sustaining presence through good times and bad. In a fascinating study, Eric Chafe concludes that Bach's cantatas for important times in the liturgical year mirrored "the most fundamental pattern of life… Acceptance of the cyclic round of life and death was, and is, the most natural and inevitable of human responses to existence." If Bach was the author of the anonymous verses in Cantata 41, as Chafe suggests, he gave us some important clues to his thoughts in this "musical sermon" for New Year's Day. The reappearance of the first movement's trumpet-and-drums fanfare in the final chorale may be Bach's way of saying the wheel keeps turning.

— Jean Widaman

Sunday Main Concerts

July 17, 24, and 31, 2:30 pm • Sunset Center, San Carlos & Ninth, Carmel

This concert will be broadcast on KUSP 88.9 FM on Sunday, July 31, 2005 at 11 am

Festival Orchestra, Chorale, Chorus and Soloists
Bruno Weil, *Conductor*

***Mass in B Minor*, BWV 232**

Johann Sebastian Bach
1685–1750

I. MISSA

Kyrie

Chorus: *Kyrie eleison* (Lord, have mercy)
Duet (soprano I, soprano II): *Christe eleison* (Christ, have mercy)
Chorus: *Kyrie eleison* (Lord, have mercy)

Gloria

Chorus: *Gloria in excelsis Deo* (Glory be to God on high)
Chorus: *Et in terra pax* (and on earth peace)
Aria (soprano II): *Laudamus te* (We praise Thee)
Chorus: *Gratias agimus tibi* (We give thanks to Thee)
Duet (soprano I, tenor): *Domine Deus* (O Lord God)
Chorus: *Qui tollis peccata mundi* (that takest away the sins of the world)
Aria (alto): *Qui sedes ad dextram Patris*
(that sitteth at the right hand of God the Father)
Aria (bass): *Quoniam tu solus sanctus* (For Thou alone art holy)
Chorus: *Cum sancto spiritu* (with the Holy Ghost)

INTERMISSION

II. SYMBOLUM NICENUM

Chorus: *Credo in unum Deum* (I believe in one God)
Chorus: *Patrem omnipotentem* (the Father Almighty)
Duet (soprano I, alto): *Et in unum Dominum* (and in one Lord Jesus Christ)
Chorus: *Et incarnatus est* (and was incarnate)
Chorus: *Crucifixus etiam pro nobis* (He was crucified also for us)
Chorus: *Et resurrexit tertia die* (and the third day He rose again)
Aria (bass): *Et in Spiritum Sanctum* (and in the Holy Ghost)
Chorus: *Confiteor unum baptisma* (I acknowledge one baptism)
Chorus: *Et expecto resurrectionem mortuorum*
(and I look for the resurrection of the dead)

III. SANCTUS

Chorus: *Sanctus, Sanctus, Sanctus* (Holy, holy, holy)

IV. OSANNA, BENEDICTUS, AGNUS DEI, DONA NOBIS PACEM

Chorus: *Osanna in excelsis* (Hosanna in the highest)
Aria (tenor): *Benedictus qui venit* (Blessed is he who cometh)
Chorus: *Osanna in excelsis* (Hosanna in the highest)
Aria (alto): *Agnus Dei* (Lamb of God)
Chorus: *Dona nobis pacem* (Grant us Thy peace)

Kendra Colton, *soprano;* Sally-Anne Russell, *mezzo-soprano*
Benjamin Butterfield, *tenor;* Michael Dean, *baritone*

The Main Concert Series is underwritten in part through the generosity of Mrs. Joseph J. Jacobs.
The Sunday Main Concerts are underwritten in part through the generosity of Hesselbein Jewelers, Mary and John Castagna, and an anonymous donor.

Program Notes

On July 27, 1733, during a visit to Dresden, Bach signed a letter of petition to the new Elector of Saxony, Friedrich August II. It began, *"My Most Gracious Lord, Most Illustrious Elector! In deepest Devotion I present to your Royal Highness this trifling product of that science which I have attained in Musique..."* and continued with a request for an honorary title that might confer upon him greater prestige than he enjoyed in Leipzig. The "trifling product" he referred to was a set of performers' parts entitled "Missa" — settings of the "Kyrie" and "Gloria" texts spoken or sung at Catholic Masses since the early Middle Ages and retained in services of the Lutheran church. More ambitious in scope than any previous setting of these texts, Bach's 1733 "Missa" marked the first stage in the creation of the *Mass in B Minor.*

Bach returned to the "Missa" in the 1740s and added to it the remaining portions of the Mass Ordinary*. He finished work on the complete Mass some time around October 1749, when his eyesight was rapidly deteriorating. It may be the last work he completed before his death the following July. The individual movements are cast in a wide array of styles, from 16th-century Palestrina style to the fashionable operatic style. Nearly all parts of the Mass were recycled from earlier works, but this does not indicate that Bach was lazy or running behind schedule! For both the "Missa" and the portions added later, he selected the finest arias and choruses from cantatas and other vocal works he'd composed over the years and carefully reworked them to fit the new context. With further thoughtful adjustments, he crafted the seemingly disparate parts into a cohesive whole and brought an unprecedented sense of drama to texts spoken by Christians for nearly a thousand years as they gathered to celebrate the Lord's Supper through times of prosperity, pestilence and plague. The *Mass in B Minor* is Bach's greatest achievement in music composed *"a soli Deo gloria"* (to the glory of God alone).

The *B Minor Mass* is a formidable work due to its enormous breadth and complexity, but it rewards us every time we return to it, either as performers or listeners. Masses by Palestrina and other sixteenth-century composers usually consisted of five movements — "Kyrie," "Gloria," "Credo," "Sanctus" and "Agnus Dei." Early 18th-century composers began to subdivide the longer movements into separate arias and choruses. Bach went beyond anything previously imagined — a Mass cast in four main sections with 27 separate movements.

I. Kyrie The Latin Mass begins with a three-fold petition in Greek — *"Kyrie eleison, Christe eleison, Kyrie eleison"* (Lord, have mercy, Christ, have mercy, Lord have mercy). Bach set this ancient text as three contrasting movements. The first "Kyrie" begins with a powerful cry for mercy followed by a mighty fugue* stated first in the orchestra then taken up by the chorus. The violin *ritornello** that introduces the "Christe" duet draws us from brooding B minor to sunlit D major. The graceful violin melody and the harmonious pairing of soprano voices are hallmarks of the elegant galant style imported from Italy. The second "Kyrie," a fugue in Palestrina style, plunges us into F-sharp minor, a key Bach reserved for feelings of anguish. The fugue subject rises from basses to sopranos and culminates in a series of overlapping cries. It finally lands on an F-sharp major chord — a foretaste of what comes next.

II. Gloria Hearing the sudden flourish of trumpets and jubilant swirls of bright D major, we can almost imagine angels dancing as they proclaim the birth of Christ, singing *"Gloria in excelsis Deo!"* (Glory to God on high!). There's a hush as they look down upon shepherds in the field below and continue, *"Et in terra pax"* (and on earth, peace). Bach continues to highlight contrasts in the "Gloria" text as it moves from praise to thanksgiving, penitence, and awe before the Divine Majesty. Sharp contrasts in style and sonority from one movement to the next consistently underline the meaning of the sacred text.

III. Symbolum Nicenum The Nicene Creed is a statement of belief common to Catholics and Lutherans. With characteristic thoroughness and imagination, Bach drew from every resource at his command to fashion vivid depictions of the text. The *"Credo"* begins with a traditional chant melody intoned in long, sustained tones, starting with the tenors. While the plainchant melody emphasizes the ancient roots of Christian belief, *"Patrem omnipotentem"* attests to the Creed's contemporary relevance with a fugue in late Baroque style. The *"Et in unum Dominum"* has the intimate quality of an operatic love duet, with the two oboes, then soprano and alto soloists, echoing one another in close imitation. The hushed *"Et incarnatus est"* suggests Christ's entry into the suffering of this troubled world and leads directly to the *"Crucifixus,"* a passacaglia* with a descending bass line repeated relentlessly like the pounding of nails. A miraculous bridge passage leads to the joyous dance of joy in the *"Et Resurrexit."* The concluding movement, *"Et expecto Resurrectionem,"* is Bach's depiction of doubt giving way to belief; it dances along like a lively bourée.

III. Sanctus The "Sanctus" text comes from Isaiah's vision of seraphim, each with six wings, flying about the throne of God and calling out "Holy, holy, holy is the Lord God Almighty; Heaven and earth are full of His glory." Bach suggests the majesty of God by turning to the polychoral* style of Gabrieli and Monteverdi. He symbolizes the Holy Trinity with constant interplay among groups of three — three trumpets, three oboes, three string parts, and six-part chorus divided into groupings of three — a virtual multitude of voices, like the host of seraphim and cherubim gathered about the heavenly throne.

IV. Osanna, Benedictus, Agnus Dei and Dona nobis pacem The performance of the *"Osanna"* by two four-voice choirs is another tribute to the Venetian polychoral style. The *"Osanna"* is repeated following the tenor aria, *"Benedictus qui venit."* The alto aria *"Agnus Dei"* returns to the intimate aria style of the earlier *"Christe eleison"* duet for two sopranos. The somber mood here befits a prayer to the "Lamb of God" — the image of Christ as sacrificial lamb who died for our sins. The *"Dona nobis pacem"* repeats the music of the *"Gratias agimus tibi,"* a hymn of thanksgiving. — *Jean Widaman*

Monday Main Concerts

July 18, 25, and August 1, 8:00 pm • Sunset Center, San Carlos & Ninth, Carmel

This concert will be broadcast on KUSP 88.9 FM on Monday, August 22, 2005 at 7 pm

Elizabeth Wallfisch, *Concertmaster*
Members of the Festival Strings

Le Quattro Stagioni
(The Four Seasons)

Antonio Vivaldi
1678–1741

I. Concerto in E Major, Op. 8, No. 1 — *La Primavera* (Spring)
Allegro — Spring's awakening; Song of the birds; The springs gush forth; Thunder; Song of the birds
Largo e pianissimo sempre — The sleeping goatherd; Rustling of foliage and plants; The barking dog
Danza pastorale. Allegro — Country dance

II. Concerto in G Minor, Op. 8, No. 2 — *L'Estate* (Summer)
Allegro non molto — Languor caused by the heat; The cuckoo; The turtledove; The goldfinch; Gentle zephyrs; Various winds; The north wind; Young countryman's lament
Adagio. Presto — Flies and bluebottles
Presto — Summer storm

III. Concerto in F Major, Op. 8, No. 3 — *L'Autunno* (Autumn)
Allegro — Dance and song of the country folk; The drunkard; The sleeping drunkard
Adagio — The sleeping drunks
Allegro — The hunt; The fleeing beast; Guns and hounds; The fleeing beast is slain

IV. Concerto in F Minor, Op. 8, No. 4 — *L'Inverno* (Winter)
Allegro non molto — Frozen and shivering in the icy snow; Dreadful storm; Running and stamping feet because of the cold; Winds; Chattering of teeth
Largo — Rain
Allegro — Crossing the ice; Moving carefully and anxiously; Falling to the ground; Striding boldly on; The sirocco; The north wind and all other winds

George Frideric Handel
1685–1759

V. Piangerò la sorte mia*(I will bemoan my fate)*

V'adoro pupille (I adore you, eyes)
from *Giulio Cesare in Egitto* (Julius Caesar in Egypt)

Quel del ciel ministro (You, chosen minister of Heaven)
from *Il Trionfo del Tempo e della Verità* (The Triumph of Time and Truth)

Là dove gli occhi io giro (Wherever I turn my eyes)
from *Admeto, Re di Tessaglia* (Admeto, King of Tessaglia)

Neghittosi or voi che fate (Lazy heavens, what will you do now?)
from *Ariodante*

Kendra Colton, *soprano;* Elizabeth Wallfisch, Amelia Roosevelt, Nina Falk, Gabrielle Wunsch, Ann Duggan, Christina Day Martinson, *violins;* Rachel Evans, Alissa Smith, *violas;* Douglas McNames, Paul Rhodes, *cellos;* Jordan Frazier, *double bass;* Yuko Tanaka, *harpsichord*

The Main Concert Series is underwritten in part through the generosity of Mrs. Joseph J. Jacobs.
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Program Notes

Antonio Vivaldi's makeover of the earlier Baroque concerto* drew excited responses and emulation when his first published concertos appeared in 1711. The rhythmic verve, formal clarity and spirited virtuosity of the new concertos fired the imagination of composers on both sides of the Alps. Among these was Bach, who transcribed three Vivaldi concertos for solo organ and six for harpsichord and strings sometime around 1713-14, when his personal style was just beginning to emerge. Bach told his sons that his encounter with Vivaldi's violin concertos taught him "how to think musically." Christoph Wolff, one of today's leading Bach scholars, maintains that Bach's initial exposure to Vivaldi's concertos was a critical moment in his artistic development.

Vivaldi's importance for the history of the concerto can hardly be overestimated. The solo concerto, infused with a new sense of drama and excitement, became the dominant form of late Baroque instrumental music. The three-movement, fast-slow-fast plan popularized by Vivaldi became standard. So did *ritornello** form in which the *ritornello* — music introduced by the entire ensemble at the beginning of a movement — alternates with contrasting episodes performed by the soloist(s). Vivaldi's ritornellos distilled the essence of a movement in the first few bars and set the stage for everything that followed.

In 1725 Vivaldi published a set of twelve concertos entitled *Il cimento dell'armonia e dell'inventione* ("The Contest Between Harmony and Imagination"), Op. 8. Four solo violin concertos at the beginning of the collection were destined to become classical music's all-time greatest "hits." *The Four Seasons,* as they came to be known, are performed and recorded more often than anything else in the classical repertory. Hearing them so often, it's easy to forget how fresh and original they sounded to their first audiences. Here in a concert setting, free from distractions, we can rediscover Vivaldi's originality as we listen to *The Four Seasons* and the story each one has to tell.

Each concerto is a vivid musical rendition of a 14-line sonnet. These sonnets are by no means literary masterpieces. Their charming naiveté and the use of Venetian dialect and spellings have led some experts to believe the anonymous author was Vivaldi himself. In "Spring" and "Summer" he assigned the first two quatrains of the sonnet to the first movement, the next three lines to the second movement, and the last three to the final movement. "Autumn" and "Winter" use only the first quatrain in the opening movement, the second quatrain for the slow movement, and the last six lines for the final movement, giving more weight to the finale. There's good reason for this shift, which we'll understand by the time we've shivered through "Winter"!

I. La Primavera ("Spring")

"Spring's Awakening!" says the opening ritornello with irrepressible optimism. This 13-bar ritornello is all Vivaldi needs to paint a colorful backdrop. In the following alternation of ritornello and solo episodes, we hear the twitter of birds, the trickle of springs, sudden thunder (lightning bolts courtesy of solo violin) and birds resuming their song after the storm. The second movement, marked Largo, is a tableau describing a goatherd asleep with his faithful dog. The violins suggest the soughing sounds of windblown grasses, the violas impersonate the snoring dog, and the soloist weaves a lovely dream over the sleeping boy. The final movement is a rustic dance attended by nymphs and amorous shepherds.

II. L'Estate ("Summer")

The second concerto describes the languor of hot summer days and their powerful storms. Little two- and three-note sighs in the opening ritornello evoke the ennui of a sweltering summer day. In the solo episodes we hear the cuckoo, the turtledove and the goldfinch. Next, instead of the expected ritornello, we hear gentle breezes, then a blasting north wind that frightens a village boy with warnings of the impending storm. His attempt to doze through the Adagio is defeated by wasps, flies and distant thunder. The storm finally lets loose in the finale. The ritornello tells us right off it's a humdinger of a storm, but it's the virtuosic feats of the soloist that convey the storm's intensity, especially in the passage preceding the final ritornello statement.

III. L'Autunno ("Autumn")

Autumn begins with a hearty peasant dance, then zeroes in on the country fiddler. After a sober start, he reels and sways through the rest of the Allegro like a reveler who's had too much. From time to time his companions attempt to prop him up, but they're tipsy, too. When everyone falls asleep we can actually hear their heavy breathing: *Exhale – – – inhale* | *Exhale – – – inhale* | *Exhale – – –.* In the Adagio, the only thing moving as the revelers "sleep it off" is the harpsichord enjoying a solo turn as the strings play *con sordino.** The third-movement ritornello rouses everyone with the sounds of hunters and their horses. The solo episodes begin with horn calls borrowed from actual signals used in the eighteenth-century hunt. Following a snatch of ritornello, a different horn call tells us the quarry's been sighted and the chase is on. The hunted animal flees, is wounded and finally dies. In the final ritornello statement we hear the hunters ride off with their prize.

IV. L'Inverno ("Winter")

It's winter. Dreary F minor, grating dissonances, detached repeated notes and chilly little trills have us trudging through snow. A harsh wind comes from out of nowhere as we trudge on, stop and stamp our feet to get warm, then try running. Now we can even hear our teeth chatter! The slow movement paints a different picture — a cozy scene by the fire on a rainy day. *Pizzicato** strings become drops of rain on the roof as the *cantabile** solo melody breathes peace and contentment. The last movement begins with a violin solo. We can imagine Vivaldi himself walking on ice, going slowly for fear of falling, making a sudden turn, rushing and falling down. He picks himself up, gets back on the ice and runs as hard as he can until the ice cracks. A sudden change of tempo brings an unexpected waft of the Sirocco, a hot desert wind from Africa. Then Borea, the cold North Wind, charges in. Winds from every direction war with one another, but proclaim the final line

of the poem in unison — "This is winter, but oh, what joy it brings!" Perhaps Vivaldi was speaking from personal experience. In the winter of 1708–09, the Venetian lagoon froze over.

V. Handel arias

Handel's London career as composer/impresario was a roller-coaster ride as his fortunes rose and fell with the whims of the English public. He was nearing a peak in 1724 when he produced his heroic opera *Giulio Cesare in Egitto* ("Julius Caesar in Egypt"). Inspired by the dramatic story of Caesar and Cleopatra and the exotic locale where it took place, Handel devoted months instead of weeks to the work and produced one of his most successful opera scores. The arias he gave Cleopatra are among his finest. *"Piangerò la sorte mia"* comes from the beginning of Act III. Taken captive by her brother's forces and believing Caesar drowned, she vows, after she dies, to return and haunt her brother in return for his treachery. Far removed from the pathos of *"Piangerò," "V'adoro, pupille"* is a ravishing, sensuous song of seduction from Act II. Cleopatra, disguised, sits on the throne of Virtue and sings her siren song as Caesar enters the Pleasure Garden unawares. Dealing with operatic superstars was no picnic. Admeto, Re di Tessaglia, had two big soprano roles and Handel, as usual, engaged the finest singers available — Faustina Bordoni as Alceste, and Francesca Cuzzoni as Antigona. Unfortunately, the ladies couldn't stand each other. Handel had the ticklish task of balancing the number and importance of arias allotted to each. The January 31, 1727 premiere went well except for one problem — when admirers of one diva began to applaud, the other one's fans hissed. A few months later the "Rival Queens" actually came to blows during a performance. Charles Burney observed that "It seems as impossible for two singers of equal merit to tread the same stage a parte equale as for two people to ride on the same horse without one being behind." *"Là dove gli occhi io giro"* is sung by Alceste, who died in place of her husband, King Admeto, and was brought back from Hades by Hercules himself. She sees the world with new eyes and trusts in her husband's faithfulness, little knowing he's about to marry her rival — the Trojan princess Antigona.

When Handel lost his King's Theatre lease to a rival opera company in 1734, he moved his operation to the new theatre at Covent Garden. The first opera he wrote for the new venue was *Ariodante,* which opened January 8, 1735. The action takes place in Edinburgh. Ginevra, daughter of the Scottish king, is betrothed to Prince Ariodante. When she spurns Polinesso, a would-be lover, he seeks revenge. He professes love for Ginevra's servant, Dalinda, and cons her into donning Ginevra's clothing and letting him into Ginevra's apartments. Ariodante sees this, and thinking Genevra unfaithful, attempts suicide by leaping into the sea. In Act III, Dalinda discovers that Polinesso set the trap, using her as bait. In *"Neghittosi or voi che fate?"* she vents her rage at the villain who made her an unwitting instrument in his plot of revenge.

Handel's fortunes were falling fast when he reworked a 1707 oratorio* for the 1737 Lenten season, hoping to recover from a series of failures. *Il Trionfo del Tempo e della Verità* was an elaborate allegory involving four characters — Beauty, who looks in the mirror and worries that her looks might not last forever, Pleasure, who reassures her she will always be beautiful, Disillusionment, who knows better, and Time, which, as always, has the last word. At the end of the third act, Beauty looks in the mirror again, sees what Time has done to her, sends Pleasure packing, and repents of her past foolishness. In her final aria, *"Tu del ciel ministro eletto,"* she addresses Time, whose counsel as a minister of Heaven, she now accepts. Nine days after *Il Trionfo's* fourth performance, Handel suffered a stroke that left his right hand paralyzed. His opera company went out of business in June, leaving him financially ruined. Handel had no idea his future fame would not rest on his operas. Perhaps things would go better if he would just face the facts, give up on Italian opera, and concentrate on what the public liked — oratorios based on Biblical topics — in English.

— Jean Widaman

Translations

Le Quattro Stagioni (The Four Seasons)
La Primavera (Spring)
I. Allegro
Spring has come and birds greet it joyously with cheerful song;
the brooks, while breezes gently blow,
flow along with sweet murmuring.
To announce spring's return, thunder and lightning
cover the sky with a dark mantle,
then, when these fall silent, the little birds
return to their melodious song.

II. Largo
And now, on the pleasant, flowery meadow,
a goatherd, faithful dog at his side, sleeps
to the sweet soughing of boughs and branches.

III. Danza pastorale. Allegro
To the festive sound of a rustic bagpipe,
nymphs and shepherds dance beneath the canopy
to celebrate spring's dazzling debut.

L'estate (Summer)
I. Allegro
Beneath the harsh season, baked by the sun,
man and flock languish, the pines are set ablaze,
the cuckoo begins to call. Hearing its voice,
the turtledove and goldfinch also begin to sing.
Zephyrus sweetly blows, but suddenly, Boreas
decides to challenge his neighbor.
The timorous shepherd weeps, for he fears
a fierce storm is looming—as is his fate.

II. Adagio; Presto
Rest for his weary limbs is denied
by the fear of lightning, awesome thunder,
and a furious storm of wasps and flies.

III. Presto
Alas, his fears are justified.
The skies thunder and fulminate
and hailstones flatten the proud grain.

L'autunno (Autumn)
I. Allegro
With dance and song the peasant celebrates
the pleasure of the bountiful harvest.
Aglow with the wine of Bacchus,
many end their revelry with sleep.

II. Adagio molto
The mild and pleasant air now induces
each one to abandon dancing and singing.
This is the season that invites one and all
to the sweet pleasure of blissful slumber.

III. Allegro
At the break of dawn the hunters set forth
with horns and guns and hounds.
The wild beast flees and they follow its tracks.
Already frightened and weary from the noise
of guns and dogs, the wounded beast tries vainly
to escape, but is overcome and dies.

L'inverno (Winter)
I. Allegro non molto
To shiver with cold amidst ice and snow,
blasted by the harsh breath of the wind;
running and stamping feet every moment
with teeth chattering in the extreme cold;

II. Largo
To spend calm, contented days by the hearth
while outside the rain soaks hundreds of people;
to walk on the ice with slow, cautious steps,
proceeding carefully for fear of falling;

III. Allegro
To rush, slip, and fall to the ground,
then go back on the ice, running so fast
the ice cracks and breaks open;
to hear Sirocco and Boreas and all the warring winds
burst forth through the iron gates:
this is winter, but oh, what joy it brings!

Handel Arias
"Piangerò la sorte mia" (I Will Bemoan My Fate)
I will bemoan my fate
So cruel and brutal,
As long as there is breath in my body.
And when I am dead
And become a ghost, I will haunt tyranny day and night.

"V'adoro pupille" (I Adore You, Eyes)
I adore you, eyes, missiles of love.
Your spark is welcome to my breast.
My sad heart desires you, who inspire pity,
And whom it always calls its best beloved.

"Tu del ciel ministro" (You, Chosen Minister of Heaven)
You, chosen minister of Heaven, will see now in my heart
neither faithless wish nor vain passion.
And if my life has not pleased God,
then take Him my new heart, O guardian of my soul.

"Là dove gli occhi io giro" (Wherever I Turn My Eyes)
Wherever I turn my eyes I see the grass and the flowers
grow more charmingly and lovely because among them
my love has trodden.
Every breeze and gentle gust of wind brings me happiness,
and the song of the birds seems to say to me: he is faithful.

"Neghittosi or voi che fate"
(Lazy Heavens, What Will You Do Now?)
Lazy heavens, what will you do now?
Thunder now on the head of the faithless man!
Massacre the ungrateful one, the cruel one who betrayed me.
If impiety goes unpunished, she will laugh
at seeing destruction of some rock or temple.

Tuesday Main Concerts

July 19, 26, and August 2, 8:00 pm • Sunset Center, San Carlos & Ninth, Carmel

This concert will be broadcast on KUSP 88.9 FM on Tuesday, August 23, 2005 at 7 pm

Festival Orchestra
Bruno Weil, *Conductor*

Ludwig van Beethoven
1770–1827

***I. Musik zu einem Ritterballett,* WoO 1**

Marsch (March)
Deutscher Gesang. Allegro moderato (German Song)
Jagdlied. Allegretto (Hunting Song)
Romanze. Andantino (Romance)
Kriegslied. Allegro assai con brio (War Song)
Trinklied. Allegro con brio (Drinking Song)
Deutscher Tanz. Walzer (German Dance)
Coda. Allegro vivace

Wolfgang Amadeus Mozart
1756–1791

II. Symphony No. 38 in D Major, K. 504 *("Prague")*

Adagio – Allegro
Andante
Finale: Presto

INTERMISSION

Franz Joseph Haydn
1732–1809

III. Symphony in E-Flat Major, Hob. I:103 *("Drum Roll")*

Adagio – Allegro con spirito – Adagio
Andante più tosto Allegretto
Menuet – Trio – Menuet
Finale – Allegro con spirito

The Main Concert Series is underwritten in part through the generosity of Mrs. Joseph J. Jacobs.
The Tuesday Main Concerts are underwritten in part through the generosity of Tehama Realty, William and Nancy Doolittle, and Dr. Susan Roux.

Program Notes

I. *Musik zu einem Ritterballett,* WoO 1

Beethoven learned the art of orchestral writing from the inside by playing in the electoral court orchestra in Bonn. His grandfather, the former *Kapellmeister*,* had overseen all musical activities at court, and his father sang tenor in the choir. When he was eleven, Beethoven donned the elegant livery worn by court musicians to serve as assistant organist and harpsichordist. He took his place in the viola section of the orchestra when he was seventeen. At the same time he was gaining admirers among Bonn's nobility. Chamber music written for concerts in their homes gave him the opportunity to compose for various combinations of instruments and listen for what proved most effective.

Beethoven's most important supporter in Bonn was Count Ferdinand Waldstein, the elector's confidante and a member of the Teutonic Order. When a ballet was proposed for a meeting of the Order, Waldstein engaged the court dancing master for the choreography and asked Beethoven to provide the music. On March 6, 1791, members of the local nobility dressed up in old German costume to perform a *Ritterballett* (Knight's Ballet) celebrating typical aristocratic pursuits — hunting, womanizing, warring, drinking and dancing. Waldstein led guests to believe he had composed the music! (Let's hope Beethoven was well-paid for the favor.) The ballet's opening *March* heralds the ceremonious entry of the knights and their courteous bows to the ladies. Next comes a *German Song* that that will recur throughout the ballet as a refrain. Horns, emblems of the aristocratic hunt, announce the *Hunting Song,* but the *Romanze* for *pizzicato** strings is curiously brief. Trumpet fanfares rouse the troops in the *War Song.* The *Drinking Song* calls for upraised glasses and hearty fellowship. The merriment dies down for a gracious *German Dance* but resumes when the dance is over. A festive *Coda** brings the ballet to a brilliant finish.

II. Symphony No. 38 ("Prague")

On his first visit to Prague in 1787, Mozart and his music were embraced with wholehearted acceptance such as he'd never experienced before. Prague had gone wild over *The Marriage of Figaro* when it opened there a month earlier, leading to an invitation to visit and attend a performance. Mozart and his family arrived in Prague on January 11, 1787. Whisked off to a ball that very evening, Mozart looked on with delight as dancers twirled to tunes from *Figaro.* The theatre was packed the following week when he gave a concert featuring his new Symphony in D Major and his own keyboard improvisations. According to one witness, "We did not, in fact, know what to admire most, whether the extraordinary compositions or his extraordinary playing. Together they made such an overwhelming impression on us that we felt we had been bewitched." Mozart reported that this was the happiest day of his life. He returned to Vienna with a thousand florins in his pocket and a contract for a new opera for the fall season.

The "Prague" Symphony is noted for its emotional depth and complexity, signs that the symphony was becoming more than light entertainment. The dramatic introduction, especially the startling move to D minor, points ahead to the dark emotional palette of *Don Giovanni,* which opened in Prague the following October. The Allegro begins with quiet intensity in the strings, then everything springs to life with the wind band's bold entry. A new level of complexity invades the development section, where Mozart weaves themes presented earlier into an intricate *polyphonic** web. The expressive Andante rivals the loveliest slow movements of his piano concertos. There is no Minuet since three-movement symphonies were the rule in Prague. Among the many delights of the hold-on-tight finale is Mozart's brilliant *orchestration*,* especially the passages for woodwinds, entrusted at last with prominent solo work. The "Prague" Symphony demanded far more of performers and listeners than the sixty or so symphonies Mozart had composed previously. Fortunately, the small but excellent orchestra in Prague had players who were up to the task, and Mozart's Prague admirers were with him all the way.

III. Symphony in E-Flat Major, Hob. I:103 ("Drum Roll")

"I am Salomon from London and have come to fetch you." These words changed Haydn's life. London-based violinist/impresario Johann Peter Salomon had been trying for years to lure Haydn to London. Upon hearing that Prince Nikolaus Esterházy had died and Kapellmeister Haydn was a free agent after three decades in Esterházy service, Salomon headed straight to Vienna and showed up on Haydn's doorstep unannounced. He must have been persuasive. Solomon and Haydn arrived in Dover on New Year's Day, 1791. During the next 18 months Haydn's status leapt from provincial Kapellmeister to international celebrity. He was soon the idol of an adoring public and found himself dining with the Prince of Wales and the Duke of York. None of this went to Haydn's head. King George III coaxed him to remain in England and the Queen offered him a suite in Windsor Castle, but Haydn preferred to be his own man. He returned to Vienna in June 1792 with a handsome profit and an honorary doctorate from Oxford.

He composed the Symphony in E-flat Major ("Drum Roll") during his second trip to London and conducted the premiere at the King's Theatre on March 2, 1795. London audiences knew by now to expect the unexpected from Haydn. They didn't have to wait long. A long timpani roll brings everyone to attention right at the outset. Then comes a slow, solemn incantation by bassoon and low strings. The Allegro's spirited opening breaks the spell and a waltz theme further along dispels any memory of the opening gloom, but just as we think the movement's almost over, the strings break into a fit of shivery agitation, hinting that something unusual is about to happen. It does. The spectral opening music — drum roll and all — appears unannounced, but is quickly ushered out the door. The Andante features two themes based on folk melodies and two variations on each theme. The *Trio** following the *Minuet** is an elegant balancing act between woodwinds—two solo clarinets and bassoon — and strings. A prominent horn call announces the finale. This splendid movement glides along with a sense of ease that belies its contrapuntal underpinnings and builds to a glorious climax. — *Jean Widaman*

Wednesday Main Concerts

July 20, 27, and August 3, 8:30 pm • Carmel Mission Basilica, Rio Road, Carmel

This concert will be broadcast on KUSP 88.9 FM on Wednesday, August 24, 2005 at 7 pm

Festival Chorale and Members of the Festival Orchestra
William Jon Gray, *Conductor*

Vespro della Beata Vergine 1610
(Vespers of the Blessed Virgin Mary)

Claudio Monteverdi
1567–1643

I. **Versicle and Response: *Domine ad adjuvandum***
(O Lord, make haste to help me)
II. **Psalm 110: *Dixit Dominus*** (The Lord said unto my Lord)
III. **Motet: *Nigra sum sed formosa*** (I am black but beautiful)
IV. **Psalm 113: *Laudate pueri Dominum*** (Praise the Lord, children)
V. **Motet: *Pulchra es amica mea*** (You are beautiful, my love)
VI. **Psalm 122: *Lætatus sum*** (I rejoiced when they said unto me)
VII. **Motet: *Duo Seraphim*** (Two Seraphim cried one to the other)
VIII. **Psalm 127: *Nisi Dominus*** (Unless the Lord builds the house)
IX. **Motet: *Audi cœlum verba mea*** (Hear, O heaven, my words)
X. **Psalm 147: *Lauda Jerusalem Dominum*** (Praise the Lord, O Jerusalem)
XI. **Sonata: *Sancta Maria ora pro nobis*** (Holy Mary, pray for us)
XII. **Hymn: *Ave maris stella*** (Hail, star of the sea)
XIII. **Magnificat**
Magnificat anima mea Dominum (My soul magnifies the Lord)
Et exultavit (and my spirit has rejoiced in God my Savior)
Quia respexit (For He has regarded the lowliness of His handmaiden)
Quia fecit (For He who is mighty has done great things to me)
Et misericordia (and His mercy is on them who fear Him)
Fecit potentiam (He has shown strength with His arm)
Deposuit potentes (He has deposed the mighty from their seats)
Esurientes (He has filled the hungry with good things)
Suscepit Israel (He has helped His servant Israel)
Sicut locutus est (As it was spoken to our forefathers)
Gloria Patri (Glory to the Father and to the Son and to the Holy Spirit)
Sicut erat (As it was in the beginning)

The audience is respectfully asked to withhold applause until the end of the concert.

Monica Waisman, Joseph Tan, Alicia Yang, *violins;* Meg Eldridge, Nancy Lochner, *violas;* Paul Rhodes, baroque *cello;* Bruce Moyer, *double bass;* Steve Escher, Joyce Hamilton-Johnson, *cornettos;* Bruce Chrisp, Suzanne Mudge, Wayne Solomon, *sackbuts;* Herb Myers, Annette Bauer, *recorders;* Richard Kolb, *theorbo;* Michael Beattie, William Jon Gray, *harpsichord and organ*

Mercedes-Benz of Monterey/Stahl Motor Company, Inc. is the exclusive sponsor of the Wednesday Main Concerts.
The Wednesday Main Concerts are underwritten in part through the generosity of Betsy and Robert Sullivan.

Program Notes

In the fall of 1610 Monteverdi took to Rome the first sacred music he had published in twenty-two years: a newly composed mass and music for the Vespers of the Blessed Virgin. He had dedicated the publication to Pope Paul V, hoping to obtain a scholarship to the Roman seminary for his oldest son. The attempt failed, but it may have been the 1610 publication, along with his fame as a composer of secular music, that gained Monteverdi the appointment as *maestro di cappella* of St. Mark's, Venice, three years later.

The mass of 1610 was newly written, but in the learned polyphonic style of the sixteenth century. Monteverdi probably hoped to appeal to Pope Paul's conservative taste. The vespers music, on the other hand, may have been compiled or adapted from music written during Monteverdi's eight years as *maestro di cappella* at Mantua. This music was as modern as the mass was conservative. In style it mixes the free, recitative-like declamation of the style *rappresentativo* with the large-scale, dramatic, rich-sounding combinations of instruments and voices of the *stile concitato.* Monteverdi had brought the techniques of opera to sacred music.

All vespers services have the same musical structure: a short opening versicle and response; five psalms (each one framed by an antiphon); a hymn; and the Magnificat (Luke 1:46-55), also framed by an antiphon. Normally these musical portions could be sung by a few singers to the appropriate Gregorian chant and psalm tones, and the contrast between the flowing melody of the antiphon before and after each psalm and the austere chant of the psalm tone itself is pleasing and effective. For the great feasts of the church year, however, all the musical portions except the antiphons were often composed for large choral and instrumental forces, and the Gregorian chant of the antiphons then seemed austere by comparison.

Monteverdi provided all the music needed for a Marian vespers. The opening responsory is the same for every vespers service. The psalms vary according to the particular feast. Those required for the feasts of the Blessed Virgin are Psalms 110, 113, 122, 127, and 147. Monteverdi provided the proper psalms in the proper order. The hymn also varies according to the feast, and Monteverdi provides the correct one for the Marian feasts: *Ave maris stella.* The Magnificat is the same for all vespers services.

Monteverdi does not provide the antiphons. This is to be expected, since the antiphons change according to the specific feast being celebrated. He has provided, however, five extra movements, one inserted after each of the five psalms, which have completely confused modern scholars. They are not antiphons, since they have neither the proper texts nor the proper melodies. Yet their placement in the print suggests that they are not simply "bonus" numbers inserted by the printer, but are connected with the five psalms in some way. And they do preserve the original contrast between antiphon and psalm, since the psalms are composed for large choral and instrumental forces while these inserted movements are for various combinations of solo voices in declamatory style (the first four) or for a group of solo instruments (the fifth).

The most likely solution to this puzzle has been discovered in the instruction books written for the church organists in Monteverdi's time. The antiphon must be said, but it need not be sung. It may be replaced musically by a motet or an instrumental piece while the required text is recited quietly. This inserted music then serves as an antiphon-substitute. In many places the liturgical Gregorian would be sung before the psalm and an antiphon-substitute performed after the psalm while the priests said the antiphon. This practice was never really approved by the church, but it was accepted as a compromise solution to a musical problem.

Monteverdi provided two versions of the Magnificat. One is elaborately orchestrated with different combinations of solo voices and virtuoso instrumental solos in each section. The other is a recomposed version of the same music, using no instrumental solos at all. Since the music of the elaborate version could not have been adapted for use in the absence of instruments, Monteverdi himself made the adaptation and included it in the print. It is obvious that he expected the other movements to be performed with similar flexibility in orchestration. He even indicated that the instrumental *ritornelli* in *Dixit Dominus* could be omitted if desired, and presumably those in *Ave maris stella* as well.

It is even likely that Monteverdi intended the individual movements of the vespers music to be taken out of context and used on other occasions. The opening and closing movements have the most complete and the most complicated orchestrations, and these movements could have been used for any vespers service throughout the year. The five psalms have no solo instruments specified and call for different numbers of voices. Both the psalms and the hymn could be performed with or without the instrumental *ritornelli,* and with solo voices, chorus, instruments replacing or instruments doubling the voice parts. The solo movements do not have liturgical texts, and could be used in a number of different contexts. The Sonata could be performed as an instrumental piece without the vocal cantus firmus. In view of the enormous flexibility that Monteverdi built into his Vespers of 1610, a performance of this music according to his "original intention" must really be a return to his original edition, and a realization of it in terms of the voices and instruments available to us, and the best information available to us on the performance practices of his time.

— John Raymond Howell (1973; rev. 1995)
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Translations

Monteverdi - Vespro della Beata Vergine (1610)
Second Vespers for the Feast of the Assumption of the Blessed Virgin Mary

1. Versicle and Response: *Domine ad adjuvandum*

For this response to the chant *Deus in adjutorium* Monteverdi gives the instruments a rewritten version of the opening fanfare to his opera *Orfeo*, with short instrumental refrains separating the three sections. The chorus chants the text in harmony until joining the instruments for the final "Alleluia."

Versicle: *Deus in adjutorium meum intende;*	O God, endeavor to assist me;
Response: *Domine ad adjuvandum me festina.*	O LORD, make haste to help me.
Gloria Patri et Filio et Spiritui Sancto.	Glory to the Father, and to the Son, and to the Holy Spirit:
Sicut erat in principio et nunc et semper,	as it was in the beginning, is now, and will be for ever,
et in sæcula sæculorum. Amen. Alleluia.	world without end. Amen. Alleluia.

2. Psalm 110: *Dixit Dominus*

Based on psalm tone IV, this setting alternates between sections of choral polyphony and sections for virtuoso solo voices. Instrumental refrains punctuate the larger structural sections. Like the first movement, this setting calls for six-part chorus.

(1) Dixit Dominus Domino meo: sede a dextris meis,	The LORD said unto my LORD, "Sit at my right hand,
donec ponam inimicos tuos scabellum pedum tuorum.	until I make your enemies your footstool."
(Instrumental ritornello)	
(2) Virgam virtutis tuæ emittet Dominus ex Sion:	The scepter of your power the LORD shall send forth from Zion:
dominare in medio inimicorum tuorum.	"Rule in the midst of your enemies."
(3) Tecum principium in die virtutis tuæ,	"The power to rule is with you on the day of your strength,
in splendoribus sanctorum:	in the splendor of the holy ones:
ex utero ante luciferum genui te.	I have born you from the womb before the morning star."
(Instrumental ritornello)	
(4) Juravit Dominus, et non pœnitebit eum:	The LORD has sworn an oath, and will not recant it:
Tu es sacerdos in æternum	"You are a priest for ever
secundum ordinem Melchisedech	after the order of Melchisedech."
(5) Dominus a dextris tuis	The Lord at your right hand
confregit in die iræ suæ reges.	will destroy kings on the day of his wrath.
(Instrumental ritornello)	
(6) Judicabit in nationibus, implebit ruinas,	He will judge among the heathen, he will pile up the corpses,
conquasabit capita in terra multorum.	he will smash heads on many lands.
(7) De torrente in via bibet,	He will drink from the brook beside the road;
propterea exaltabit caput.	therefore he will lift high his head.
(Gloria Patri)	
Gloria Patri, et Filio, et Spiritui Sancto.	Glory to the Father, and to the Son, and to the Holy Spirit:
Sicut erat in principio, et nunc et semper,	as it was in the beginning, is now, and will be for ever,
et in sæcula sæculorum. Amen.	world without end. Amen.

3. Motet (Tenor): *Nigra sum*

This first antiphon-substitute is set for solo tenor and basso continuo in the free declamatory style that Monteverdi developed in his early operas, *Orfeo* and *Arianna*.

Nigra sum, sed formosa filiæ Jerusalem.	I am black, but beautiful, daughters of Jerusalem.
Ideo dilexit me Rex,	Therefore the King has loved me,
et introduxit me in cubiculum suum, et dixit mihi:	and brought me into his bedroom, and said to me:
Surge, amica mea, et veni,	"Rise, my love, and come away:
Jam hiems transit, imber abiit et recessit,	now winter has passed, the rain is gone and departed,
flores apparuerunt in terra nostra,	the flowers have appeared in our land,
tempus putationis advenit.	the time of pruning has come."

4. Psalm 113: *Laudate, pueri*

This setting for eight-part chorus is based on psalm tone VIII. Monteverdi again alternates full choral sections with sections for solo voices, and he writes out the elaborate ornamentation that skilled singers would have been expected to improvise.

(1) Laudate pueri Dominum,
laudate nomen Domini.

Praise the LORD, children,
praise the Name of the LORD.

(2) Sit nomen Domini benedictum,
ex hoc nunc, et usque in sæculum.

Blessed be the Name of the LORD
from this time forth, and for all generations.

(3) A solis ortu usque ad occasum,
laudabile nomen Domini.

From the rising of the sun even unto its setting,
the Name of the LORD is praiseworthy.

(4) Excelsus super omnes gentes Dominus,
et super cœlos gloria ejus.

The LORD is high above all nations,
his glory is above the heavens.

(5) Quis sicut Dominus Deus noster, qui in altis habitat,
et humilia respicit in cœlo et in terra?

Who is like the LORD our God, who dwells on high,
and looks down on the lowly in heaven and on earth?

(6) Suscitans a terra inopem,
et de stercore erigens pauperem:

Lifting up the helpless from the dust,
and raising the poor from the dung heap,

(7) Ut collocet eum
cum principibus populi sui.

so that he may place him
with the princes of his people.

(8) Qui habitare facit sterilem in domo,
matrem filiorum lætantem.

He makes the woman of a childless house
to be a joyful mother of children.

(Gloria Patri)

Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc et semper,
et in sæcula sæculorum. Amen.

Glory to the Father, and to the Son, and to the Holy Spirit:
as it was in the beginning, is now, and will be for ever,
world without end. Amen.

5. Motet (Two Sopranos): *Pulchra es*

The second antiphon-substitute is a sacred concerto for two high voices.
The setting combines solo, true duet, and ornamented repetitions.

Pulchra es, amica mea,
suavis et decora filia Jerusalem.
Pulchra es, amica mea,
suavis et decora sicut Jerusalem,
terribilis sicut castrorum acies ordinata.
Averte oculos tuos a me,
quia ipsi me avolare fecerunt.

You are beautiful, my love,
sweet and lovely daughter of Jerusalem.
You are beautiful, my love,
sweet and lovely like Jerusalem,
terrible as the front line of an army camp.
Turn your eyes away from me,
for they make me flee.

6. Psalm 122: *Lætatus sum*

Based on psalm tone II, this setting uses a rich mixture of chorus and different combinations of solo voices. The verses are clearly set off by the alternation of a "walking" ground bass figure with sections in a more sustained style.

(1) Lætatus sum in his quæ dicta sunt mihi:
in domum Domini ibimus, Jerusalem.

I rejoiced at the words which were spoken unto me:
"We shall go into the house of the LORD."

(2) Stantes erant pedes nostri,
in atriis tuis Jerusalem.

Our feet were standing
in your courts, O Jerusalem.

(3) Jerusalem, quæ ædificatur ut civitas:
cujus participatio ejus in idipsum.

Jerusalem, which is built like a city
the parts of which are joined together.

(4) Illuc enim ascenderunt tribus,
tribus Domini, testimonium Israel
ad confitendum nomini Domini.

To which the tribes go up,
the tribes of the LORD, the assembly of Israel,
to profess the Name of the LORD.

(5) Quia illic sederunt sedes in judicio,
sedes super domum David.

For there are the thrones of judgment,
the thrones of the house of David.

(6) Rogate quæ ad pacem sunt Jerusalem:
et abundantia diligentibus te.

Pray for the peace of Jerusalem:
ask abundance for those that love you.

(7) Fiat pax in virtute tua:
et abundantia in turribus tuis.

May there be peace within you
and abundance within your towers.

(8) Propter fraters meos et proximos meos,
loquebar pacem de te:

For the sake of my brothers and neighbors,
I have spoken peace unto you;

(9) Propter domum Domini Dei nostri,
quæsivi bona tibi.

For the sake of the house of the LORD our God,
I will seek to do you good.

(Gloria Patri)

Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc et semper,
et in sæcula sæculorum. Amen.

Glory to the Father, and to the Son, and to the Holy Spirit:
as it was in the beginning, is now, and will be for ever,
world without end. Amen.

7. Motet (Three Tenors): *Duo Seraphim*

The third antiphon-substitute is an example of the high degree of virtuosity that was expected of the best singers in the early seventeenth century. Monteverdi illustrated the text by having two solo tenors represent the two seraphs, then adding a third solo tenor at the reference to the Holy Trinity, *"tres sunt"* ("these three"), and then finally having all three sing in unison at the words *"unum sunt"* ("are one").

Duo Seraphim clamabant alter ad alterum:
Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Plena est omnis terra gloria ejus.
Tres sunt qui testimonium dant in cœlo:
Pater, Verbum, et Spiritus Sanctus:
et hi tres unum sunt.
Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Plena est omnis terra gloria ejus.

The two Seraphim cried one to the other:
Holy, Holy, Holy, LORD God of Hosts.
The whole earth is full of his glory.
There are three who give testimony in heaven:
the Father, the Word, and the Holy Spirit:
and these three are one.
Holy, Holy, Holy, LORD God of Hosts.
The whole earth is full of his glory.

8. Psalm 127: *Nisi Dominus*

This setting, based on psalm tone VI, calls for the largest forces — double chorus, divided into two five-part choirs — and uses them in the antiphonal style made famous by the Venetians. The *cantus firmus* psalm tone is shared by the two tenor parts, and it is brought out by letting it enter a beat before the other voices each time.

(1) Nisi Dominus ædificaverit domum,
in vanum laboraverunt qui ædificant eam.

Unless the LORD builds the house,
their labor is in vain who build it.

(2) Nisi Dominus custodierit civitatem,
frustra vigilat qui custodit eam.

Unless the LORD watches over the city,
the watchman's vigil is useless.

(3) Vanum est vobis ante lucem surgere,
surgite postquam sederitis,
qui manducatis panem doloris.

It is in vain that you rise before the dawn;
to rise when you have sat down,
you who eat the bread of sorrow.

(4) Cum dederit dilectis suis sommnum:
ecce hereditas Domini, filii:
merces, fructus ventris.

For he has given sleep to his beloved:
behold, children are an inheritance of the LORD,
a gift, the fruit of the womb.

(5) Sicut sagittæ in manu potentis:
ita filii excussorum.

Like arrows in the hand of the mighty,
so are the children of one's youth.

(6) Beatus vir qui implevit desiderium suum ex ipsis:	Blessed is the man who has fulfilled his longing by them:
non confundetur	he will not be confounded
cum loquetur inimicis suis in porta.	when he speaks to his enemies at the gate.
(Gloria Patri)	
Gloria Patri, et Filio, et Spiritui Sancto.	Glory to the Father, and to the Son, and to the Holy Spirit:
Sicut erat in principio, et nunc et semper,	as it was in the beginning, is now, and will be for ever,
et in sæcula sæculorum. Amen.	world without end. Amen.

9. Motet (Two Tenors and Chorus): *Audi cœlum*

This fourth antiphon-substitute is a miniature sacred cantata. The first part is for solo tenor and continuo, with a second tenor echoing the end of each line with a play on words, such as *"gaudio"* and *"audio."* The last section suddenly expands into six-part chorus at the word *"Omnes!"* ("All!").

Audi cœlum verba mea,	Hear, O heaven, my words,
plena desiderio	full of desire
et perfusa gaudio.	and suffused with joy.
(Echo) "Audio."	(Echo) "I hear."
Dic, quæso, mihi: Quæ est ista	Tell me, I pray: who is she
quæ consurgens ut aurora	who rising like the dawn,
rutilat, ut benedicam?	shines, that I may bless her?
(Echo) "Dicam."	(Echo) "I shall tell you."
Dic nam ista pulchra ut luna,	Say who is this, beautiful as the moon,
electa ut sol replete lætitia	exquisite as the sun, who fills with joy
terra, cœlos, maria?	the earth, the heavens, and the seas?
(Echo) "Maria."	(Echo) "Mary."
Maria Virgo illa dulcis,	Mary, that sweet Virgin
prædicata de prophetis Ezechielis	foretold by the prophet Ezechiel,
porta Orientalis?	portal of the eastern sun?
(Echo) "Talis."	(Echo) "The same!"
Illa sacra et felix porta,	That sacred and joyful portal
per quam mors fuit expulsa,	through which death was expelled
introducta autem vita?	and eternal life introduced?
(Echo) "Ita."	(Echo) "Even so!"
Quæ semper tutum est medium	Who is always a trusted mediator
inter homines et Deum,	between man and God,
pro culpis remedium?	a remedy for our sins?
(Echo) "Medium."	(Echo) "A mediator."
(Choir) Omnes!	All!
Omnes hanc ergo sequamur	Let us all follow her
quæ cum gratia mereamur vitam æternam.	by whose grace we may gain life eternal.
Consequamur.	Let us follow her.
(Echo) "Sequamur."	(Echo) "Let us follow."
Præstet nobis Deus Pater	May God the Father grant us this,
hoc et Filius et Mater,	and the Son and the Mother,
cujus nomen invocamus,	on whose name we call,
dulce miseris solamen.	sweet solace for the unhappy.
(Echo) "Amen."	(Echo) "Amen."
Benedicta es, Virgo Maria,	Blessed are you, Virgin Mary,
in sæculorum sæcula.	world without end.

10. Psalm 147 (147 vv. 12-20) *Lauda Jerusalem*

The *cantus firmus,* psalm tone III, is not used in long notes, but rather is given a fluid, almost recitative-like rhythm. The other six parts alternate, but not so much in antiphonal style as in constantly changing tone colors to illustrate the text.

(12) Lauda Jerusalem Dominum:	Praise the LORD, O Jerusalem:
lauda Deum tuum, Sion.	praise your God, O Zion;
(13) Quoniam confortavit seras portarum tuarum;	For he has strengthened the bars of your gates;
benedixit filiis tuis in te.	he has blessed your children within you.
(14) Qui posuit fines tuos pacem:	He has established peace on your borders;
et adipe frumenti satiat te.	and fills you with the finest wheat.
(15) Qui emittit eloquium suum terrae:	He sends out his command to the earth:
velociter currit sermo ejus.	his word runs swiftly.
(16) Qui dat nivem sicut lanam:	He gives snow like wool;
nebulam sicut cinerem spargit.	he scatters hoarfrost like ashes.
(17) Mittit crystallum suam sicut buccellas:	He scatters his hail like breadcrumbs:
ante faciem frigoris ejus quis sustinebit?	who can stand before the force of his cold?
(18) Emittet verbum suum, et liquefaciet ea:	He sends forth his word and melts them;
flabit spiritus ejus, et fluent aquæ.	he blows with his wind, and the waters flow.
(19) Qui annuntiat verbum suum Jacob:	He declares his word to Jacob,
justitias et judica sua Israel.	his laws and his judgments to Israel.
(20) Non fecit taliter omni nationi:	He has not done so to any other nation;
et judicia sua non manifestavit eis.	and his judgments he has not made known to them.
(Gloria Patri)	
Gloria Patri, et Filio, et Spiritui Sancto.	Glory to the Father, and to the Son, and to the Holy Spirit:
Sicut erat in principio, et nunc et semper,	as it was in the beginning, is now, and will be for ever,
et in sæcula sæculorum. Amen.	world without end. Amen.

11. *Sonata sopra Sancta Maria ora pro nobis*

This last antiphon-substitute is one of the few instrumental movements Monteverdi ever published. The chanted text, repeated eleven times, is superimposed on a sonata for basso continuo and eight solo instruments: two violins, two cornetti, three sackbuts, and violoncello.

Sancta Maria, ora pro nobis.	Holy Mary, pray for us. (sung eleven times)

12. Hymn: *Ave maris stella*

Like most hymns, this one has a number of strophic verses set to the same melody. Monteverdi alternates the choirs and several soloists, with instrumental ritornelli separating the verses.

(1) Ave maris stella	Hail, star of the sea,
Dei Mater alma,	Loving mother of God,
Atque semper Virgo,	And perpetual Virgin,
Felix cæli porta.	Happy portal of heaven.
(2) Sumens illud Ave,	Receiving that "Ave"
Gabrielis ore,	From the mouth of Gabriel,
Funda nos in pace,	Keep us in peace,
Mutans Evæ nomen,	Reversing the name "Eva."
(Instrumental ritornello)	
(3) Solve vincla reis,	Break the chains of sinners,
Profer lumen cæcis,	Bring light to the blind,
Mala nostra pelle,	Drive out our ills,
Bona cuncta posce.	And ask for all good things.

(Instrumental ritornello)	
(4) Monstra te esse matrem:	Show yourself to be his mother:
Sumat per te preces,	May he accept through you our prayers,
Qui pro nobis natus	He who, born for us,
Tulit esse tuus.	Deigned to be yours.
(Instrumental ritornello)	
(5) Virgo singularis,	O peerless Virgin,
Inter omnes mitis,	Meek above all others,
Nos culpis solutos,	When we from sin are pardoned,
Mites fac et castos.	Make us gentle and chaste.
(Instrumental ritornello)	
(6) Vitam præsta puram,	Keep our life pure,
Iter para tutum,	Make our journey safe,
Ut videntes Jesum	So that, seeing Jesus,
Semper collætemur.	We may rejoice forever.
Sit laus Deo Patri,	Praise be to God the Father,
Summo Christo decus,	Glory to Christ the most High,
Spiritui Sancto,	and to the Holy Spirit,
Tribus honor unus. Amen.	And to the Three be one honor. Amen.

13. *Magnificat à 7*

Monteverdi uses the plain Gregorian recitation-tone of the *Magnificat* in long note values, and surrounds it with a different combination of voices and instruments in each verse. He requires the greatest virtuosity of both the singers and the instrumentalists. The result is a large-scale chorale cantata with each verse a miniature concerto. The instrumentation is carefully indicated in this movement, and all the ornamentation is written out.

(1) Magnificat anima mea Dominum.	My soul magnifies the LORD.
(2) Et exultavit spiritus meus in Deo salutari meo.	And my spirit has rejoiced in God my Savior.
(3) Quia respexit humilitatem ancillæ suæ: *ecce enim ex hoc beatam* *me dicent omnes generationes.*	For he has regarded the lowliness of his handmaid: for behold, henceforth all generations shall call me blessed.
(4) Quia fecit mihi magna qui potens est: *et sanctum nomen ejus.*	For he who is mighty has done great things to me; and holy is His name.
(5) Et misericordia ejus *a progenie in progenies timentibus eum.*	And his mercy is on them who fear him from generation to generation.
(6) Fecit potentiam in bracchio suo: *dispersit superbos mente cordis sui.*	He has shown strength with his arm: he has scattered the proud, even the arrogant of heart.
(7) Deposuit potentes de sede, *et exaltavit humiles.*	He has deposed the mighty from their seats, and exalted the humble.
(8) Esurientes implevit bonis: *et divites dimisit inanes.*	The hungry he has filled with good things, and the rich he has sent empty away.
(9) Suscepit Israel puerum suum, *recordatus misericordiæ suæ.*	He has helped his servant Israel, in remembrance of his mercy.
(10) Sicut locutus est ad patres nostros, *Abraham et semini ejus in sæcula.*	As it was spoken to our fathers, to Abraham and his seed for ever.
(11) Gloria Patri, et Filio, et Spiritui Sancto.	Glory to the Father, and to the Son, and to the Holy Spirit.
(12) Sicut erat in principio, et nunc, et semper, *et in sæcula sæculorum. Amen.*	As it was in the beginning, is now, and ever shall be, world without end. Amen.

INRI

Thursday Main Concerts

July 21, 28, and August 4, 5:30 pm • Sunset Center, San Carlos & Ninth, Carmel

This concert will be broadcast on KUSP 88.9 FM on Sunday, August 7, 2005 at 11 am

Members of the Festival Orchestra
Andrew Arthur, *Director*

Johann Sebastian Bach
1685–1750

I. Brandenburg Concerto No. I in F Major, BWV 1046
[Allegro] • Adagio • Allegro
Menuet–Trio–Menuet–Polonaise–Menuet–Trio–Menuet

Soloists: Emlyn Ngai, *violin;* Roger Cole, Neil Tatman, Ellen Sherman, *oboes;* Britt Hebert, *bassoon;* Chris Cooper, Loren Tayerle, *horns*

II. Brandenburg Concerto No. II in F Major, BWV 1047
[Allegro] • Andante • Allegro assai

Soloists: Emlyn Ngai, *violin;* Kimberly Reighley, *flute;* Neil Tatman, *oboe;* Wolfgang Basch, *trumpet*

III. Brandenburg Concerto No. V in D Major, BWV 1050
Allegro • Affettuoso • Allegro

Soloists: Andrew Arthur, *harpsichord;* Naomi Guy, *violin;* Kimberly Reighley, *flute*

INTERMISSION

IV. Brandenburg Concerto No. III in G Major, BWV 1048
[Allegro] • Adagio • Allegro

Soloists: Cynthia Roberts, Patricia Ahern, Karina Schmitz, *violins;* George Thompson, Michelle Dulak Thomson, Alissa Smith, *violas;* Allen Whear, Joanna Blendulf, William Skeen, *cellos;* Jordan Frazier, *double bass*

V. Brandenburg Concerto No. IV in G Major, BWV 1049
Allegro • Andante • Presto

Soloists: Cynthia Roberts, *violin;* Herb Myers, Annette Bauer, *recorders*

VI. Brandenburg Concerto No. VI in B-Flat Major, BWV 1051
[Allegro] • Adagio ma non tanto • Allegro

Soloists: George Thomson, Michelle Dulak Thomson, *violas;* Joanna Blendulf, William Skeen, *violas da gamba*; Allen Whear, *cello;* Jordan Frazier, *double bass*

Roger Cole, Neil Tatman, Ellen Sherman, *oboes;* Kimberly Reighley, *flute;* Britt Hebert, *bassoon*
Chris Cooper, Loren Tayerle, *horns;* Wolfgang Basch, *trumpet*; Herb Myers, Annette Bauer, *recorders*
Emlyn Ngai, Cynthia Roberts, Naomi Guy, Karina Schmitz, Carolyn Cole, Patricia Ahern, Laura Kobayashi, *violins*
George Thomson, Michelle Dulak Thomson, Alissa Smith, *violas*
Joanna Blendulf, William Skeen, Allen Whear, *cellos*
Derek Weller, Jordan Frazier, *double bass;* Andrew Arthur, *harpsichord/director*

The Main Concert Series is underwritten in part through the generosity of Mrs. Joseph J. Jacobs.
The Thursday Main Concert is underwritten in part through the generosity of Susan Watts DuCoeur, and Kim and Judy Maxwell.

Program Notes

Bach traveled to Berlin in March 1719 to purchase a splendid new harpsichord built by a famous instrument maker and bring it back to Cöthen, where he served as *Kapellmeister** to Prince Leopold of Anhalt-Cöthen. He must have played for Margrave Christian Ludwig of Brandenburg during his visit, for in March 1721, a beautifully copied score in his most elegant script arrived in Berlin with a dedication that reads:

> *As I had the pleasure a couple of years ago of being heard by Your Royal Highness, in accordance with your commands, and of observing that you took some delight in the small musical talent that Heaven has granted me, and as, when I took my leave of Your Royal Highness, you did me the honor of requesting that I send you some of my compositions, I have therefore followed your most gracious commands and taken the liberty of discharging my humble obligation to Your Royal Highness with the present concertos, which I have adapted to several instruments…*

Each of the six *concertos** Bach sent to the Margrave calls for a different combination of instruments, resulting in a dazzling array of sonorities. In fulfilling the Margrave's request, Bach adapted music composed in Cöthen, Weimar, or even earlier in Mühlhausen, to a new purpose — a striking display of his compositional prowess at the very time he'd attained full artistic maturity. The six concertos demonstrated his extensive knowledge of past and current musical styles and combined elements from Italian, French and German traditions in unprecedented ways. Given the care he took in their creation and presentation, the "Brandenburg Concertos," as they came to be known, may have been more than the fulfillment of the Margrave's request — they were quite possibly a bid for a position at the Prussian court.

I. Concerto No. 1 in F Major

Bach scored the first concerto for strings, oboes, bassoon, *continuo**, and of all things, two hunting horns *(corno da caccia),* called away from the horses and hounds and brought indoors to join the chamber ensemble. The horns start things off with a greeting call heard at royal hunts — four notes up and back, repeated notes, and a final whoop. Horns and the hunt — stirring symbols of nobility and a clever tribute to the Margrave's exalted station! The Adagio begins with a plaintive oboe melody over pulsating strings and continues with a canon between principal violin and oboe. The horns are back for the Allegro. In addition to its use of horns, this concerto is unusual in having four rather than three movements. The fourth is a dance finale where a *Minuet** for the full ensemble alternates with three contrasting *Trios** — one in the style of the French court, one honoring Poland with a Polonaise, and a third one in the style of a German dance.

II. Concerto No. 2 in F Major

The most striking feature of the second concerto is the unusual grouping of solo instruments — high F trumpet, recorder, oboe and violin. Bach may have composed this one soon after his 1717 arrival in Cöthen to display the talents of the court orchestra's fabulous soloists. The exuberant opening projects an attitude of sheer joy as the trumpet greeting rings out above everything else. As the movement hurtles forward it's nearly impossible to know who has the ball from one moment to the next. The focus quickly shifts among the four soloists, creating a constantly changing kaleidoscope of instrumental color. The Andante is a thoughtful exchange among three of the four soloists while the trumpet takes a well-deserved break, gathering energy to lead off a merry *fugue** for the four soloists.

III. Concerto No. 5 in D Major

Something extraordinary occurs in the fifth concerto. Although the harpsichord starts off in its usual place with the continuo group, it quickly asserts itself as a member of the *concertino**, sharing this featured role with the transverse flute and principal violin. Little by little it rises to a dominating position and finally breaks away from the pack for a long, breath-taking *cadenza** that leaves everyone else in the dust. This is a historic moment. Bach produced here the first keyboard concerto, the progenitor of a long line of concertos leading up to Beethoven's "Emperor" Concerto and beyond. We can easily imagine the celebrated Cöthen soloists performing this concerto with Bach seated at the harpsichord — the beautifully-decorated two-manual instrument he brought back from Berlin. It arrived in Cöthen at the end of March 1719, shortly after his audience with the Margrave of Brandenburg.

IV. Concerto No. 3 in G Major

The third concerto takes us into an aural soundscape inhabited only by members of the violin family. Instead of contrast between two groups of musicians or between soloist and ensemble, Bach juxtaposes three groups of three — three violins, three violas, and three cellos. Everyone takes turns as a foreground soloist and background *ripienist** — an unusually democratic arrangement. The energetic opening takes off with an incessant six-note motif, immediately restated by the three string groups as they peel off — violins, then violas, then cellos — in a cascade of sound. The descending pattern occurs four times, then turns around and climbs back up from cellos to violas to violins. It's fun to watch a live performance of this movement as the action shoots back and forth among the three groups. The Adagio consists of only two chords, a signal, perhaps, for a brief cadenza. The closing Allegro is a whirlwind of a gigue cast in two large sections, each repeated. It sets forth with perpetual-motion sixteenth notes and dances to a breathless finish.

V. Concerto No. 4 in G Major

As in the previous concerto, Bach lets us listen in on a three-way conversation. This one takes place among solo violin, a recorder duo, and the ripieno instruments. The first Allegro begins with the bright, woody sound of the recorders, soon joined by the principal violin. Recorders and violin engage in animated conversation, sometimes interrupting one another, sometimes politely awaiting their turn. But it's the violin that claims the spotlight in this movement, launching into a magnificent solo flight while everyone else can only look up and wonder. The Andante begins with tender sighs, little two-note slurs that would immediately convey an air of sadness to eighteenth-century listeners. The final movement, a *tour de force* for the solo violin, starts off with a fugue which Bach, with typical ingenuity, combines with the *ritornello** form of the Italian concerto.

VI. Concerto No. 6 in B-flat Major

In the final Brandenburg Concerto the long-suffering violas, ever the butt of viola jokes, have the last laugh. With violins out of the way, they get to play a leading role, along with a cello on temporary leave from continuo duty. In addition to two violas and cello (members of the modern violin family, the ensemble includes two *viola da gambas** and a *violone** (members of the older viol family) and organ continuo. As unusual as the choice of low-pitched instruments is the way Bach deployed them — giving more prominence to the violas and cello than to the gambas and violone. (Gamba players were accustomed, after all, to performing alongside princes in their private chambers or playing demanding solo parts with larger ensembles.) It is great fun at a live performance of this concerto to witness the interaction among the seven instrumentalists and at the same time, recognize the distinctive timbre of each instrument. Even in the absence of violins, the sixth Brandenburg Concerto is filled with color and excitement. The violas get to laugh and dance all the way to the end of the third-movement gigue — a fitting finale to Bach's six-part application for a post at the Prussian court.

— Jean Widaman

Friday Main Concerts

July 22, 29, and August 5, 8:00 pm • Sunset Center, San Carlos & Ninth, Carmel

This concert will be broadcast on KUSP 88.9 FM in July 2006

Festival Orchestra, Chorale and Chorus
Bruno Weil, *Conductor*

Arnold Schöenberg
1874–1951

I. *Friede auf Erden,* Op. 13 ("Peace on Earth")

Festival Chorale and Members of the Festival Orchestra
William Jon Gray, *Conductor*

INTERMISSION

Ludwig van Beethoven
1770-1827

III. Symphony No. 9 in D Minor, Op. 125 ("Choral")

Allegro ma non troppo, un poco maestoso
Molto vivace – Presto – Molto vivace – Scherzo and Trio
Adagio molto e cantabile

- Presto – Allegro ma non troppo – Tempo I – Vivace…
- Allegro assai vivace: Alla Marcia
- Andante maestoso – Adagio ma non troppo, ma divoto
- Allegro energico, sempre ben marcato – Allegro ma non tanto…

Elspeth Franks, *soprano;* Sally-Anne Russell, *mezzo-soprano;*
Benjamin Butterfield, *tenor;* Michael Dean, *baritone*

The Main Concert Series is underwritten in party through the generosity of Mrs. Joseph J. Jacobs.
The Friday Main Concerts are underwritten in part through the generosity of Hayashi & Wayland, Mercedes-Benz of Monterey/Stahl Motor Company, Inc., Mrs. Hilton Bialek, and Shirley and Hersch Loomis.

Program Notes

I. Friede auf Erden

No one ever claimed that the music of Arnold Schoenberg is "easy listening." It's as challenging to performers and listeners today as it was a century ago. It may come as a surprise, then, that the man who led twentieth-century music into uncharted territory and devised a new musical grammar in order to explore it, considered Bach and Mozart his most important teachers. Schoenberg claimed that what he learned from Bach was "contrapuntal thinking," just as Bach learned "how to think musically" from his study of Vivaldi. (See Monday Night Concert notes.) Bach's unparalleled examples of counterpoint and fugue, in fact, served as Schoenberg's guide as he sought ways to establish order and coherence in the absence of tonality. They did the same for Beethoven, as he traveled beyond all existing boundaries in his late works.

That's all very well, but what, you may ask, is Schoenberg doing on the same program as Beethoven's Ninth Symphony? Beyond obvious differences, the two works actually have much in common. The impetus for both Schoenberg's eight-part chorus and the finale of Beethoven's Ninth was the composer's response to a poem that moved him. In both cases, the poem expresses longing for peace and harmony in this troubled world. *Friede auf Erden* ("Peace on Earth"), a poem by Conrad Ferdinand Meyer, takes a darker view of the human condition than Schiller's famous "Ode to Joy." The first stanza describes the angels' song as they look down on the Christ Child and his mother. The music begins softly with a mysterious calm and rich Wagnerian harmonies. It swells, then dies away with the refrain, *"Friede, Friede auf der Erde!"* The second stanza turns suddenly violent, evoking images of bloody deeds that have stained the pages of history since that first Christmas, but closes with the refrain, which has gained new meaning now. Shafts of hope pierce the dark images of the third stanza and widen towards the rapturous climax of the final stanza. The refrain has acquired yet another layer of meaning — the conviction that there will be peace on earth — when we hear it for the last time. Schoenberg was a young man when he wrote this work in 1907. He was less idealistic after the catastrophe of World War I. At that point he regarded *Friede auf Erden* as an illusion written when he still believed that peace on earth was possible.

II. Symphony No. 9

Beethoven, on the other hand, did not lose the idealism of his youth, even though it was sorely tested by the cataclysmic events of the French Revolution, the Terror, the Napoleanic Wars (including the French occupation of Vienna), and Metternich's police state — not to mention the loss of his hearing and his nephew's attempted suicide. Beethoven's attraction to the theme of darkness giving way to light emerged during his Bonn adolescence and remained with him all his life. He gave it powerful expression in his 1790 Funeral Cantata on the Death of Emperor Joseph II (see Saturday Night Concert notes), especially in the luminous soprano aria, *"Da stiegen die Menschen ans Licht"* (Then Mankind Rose to the Light). Thanks to the support of patrons like Razumovsky, young Beethoven was accepted into Bonn's intellectual circles and swept up in discussions of Immanuel Kant's idealism, the Josephinian reforms, and progressive Masonic ideals. It's little wonder, then, that he was attracted to the works of Friedrich Schiller, especially his 1785 poem *"An die Freude"* ("Ode to Joy"). Beethoven's dream of setting it to music came to fruition thirty-two years later in the glorious finale of the Ninth Symphony.

The "Ode to Joy," a hymn to universal brotherhood, is known and loved around the world. Just think of its stirring impact when it was performed at the 1998 Winter Olympics in Nagano, Japan, in a televised simulcast that included choruses located in New York, Berlin, Cape Town, Sydney, Beijing and Nagano — all singing Schiller's Ode at the same time. Its appeal for human freedom was never more relevant than in the 1989 performance led by Leonard Bernstein to celebrate the dismantling of the Berlin Wall. Few of us would have any trouble humming or whistling the "Joy" theme if asked to do so on the spot. But what of any other theme from the Ninth Symphony? Highly publicized performances of the Ninth, like the two just mentioned, tend to include only the finale — not the three movements that precede it and give it a meaningful context. So let's start at the beginning.

The mysterious *sotto voce* beginning of the first movement tells us already that this is a symphony unlike any other. For the first 17 bars we hear only two different pitches — E and A — a soft call from the dark void before the beginning. We can't tell what key we're in, even whether it's major or minor. A gradual crescendo, the bassoons and horns interject a new note — D — and finally the first theme comes crashing down on us in an unmistakable D minor. A new *dolce* theme introduced by the woodwinds has a haunting sense of something familiar about it. In fact, it's our first hint of the "Joy" theme we'll hear at last in the finale. The greatest drama of the first movement occurs at the moment of recapitulation — the previously mysterious material from the outset of the movement returns, not *sotto voce,* as before, but *fortissimo,* in blazing D major! Darkness gives way to light — but only temporarily. The euphoria of the finale must be earned.

The second movement is an enormous scherzo (Italian for "joke" or "jest") that begins right off with the kind of musical joke Beethoven's former teacher, Haydn, delighted in. The first few measures recall the beginning of the first movement — this time with nothing but Ds and As — the surprise being the startling interjection of the timpani. In fact, the biggest joker in this movement is the timpanist. A delightful moment of rustic repose comes in the Trio section kicked off by the woodwinds. The third movement, Adagio molto e cantabile ("Very slow and songful") is a whole different matter — gruff old Beethoven at his most tender and lyrical. Sit back and enjoy! But be prepared for a rude awakening at the outset of the finale.

First, the *Schreckensfanfare* — the "Terror Fanfare" — a cataclysmic clash of D minor and B-flat major chords — shatters the serenity of the preceding movement and any feeling of comfort it afforded us. The *Schreckensfanfare* was undoubtedly the most ugly, unmusical sound Beethoven could conjure up to startle us out of our complacency and acceptance, however reluctant, of the status quo. The contrabasses, in a wordless *recitative**, set off on a quest for a suitable theme for the finale. They make a tentative suggestion — the opening measures of the first movement, shrouded in even more mystery this time by a string tremolo, but cut off by an emphatic "No" by the rest of the orchestra. The basses give it some more thought. Then how about this? A brief snippet from the second movement is rejected and it's back to the drawing board for the basses. Surely they'll go for this — "Ah, the beautiful Adagio theme," say the woodwinds. The basses aren't sure. There must be something better. The woodwinds have a new idea and throw it out there tentatively. "Hmm," say the basses, "that one has possibilities." In fact, that's it! Cellos and basses sing out the "Joy" theme at last, softly at first, then with growing confidence. Little by little, the full orchestra joins in the song — yes — but falters eventually. What next? '

The *Schreckensfanfare!* The forces of darkness make a last-ditch attempt to vanquish the light, but this time, a human voice steps in. *"Freunde, nicht diese Töne!"* ("Friends, no more of these sounds!") cries the baritone soloist. "Let us, rather, raise a song full of gladness!" These words are Beethoven's own, inviting us to celebration. "Freude!" sings the bass soloist. The chorus basses answer him — *"Freude!"* The bass soloist sings the first stanza of Schiller's "Ode," the chorus echoes. The solo quartet sings the second and third stanzas, echoed each time by the chorus. Yes, "the worm is in ecstasy and the cherub stands before God"! A pause, then we hear the distant cadence of bass drum and bassoons coming closer. "Brothers, go on your way, glad as the stars as they hurtle through the heavens," sings the tenor soloist, and the chorus soon joins him in the parade. The orchestra interrupts the parade with a vigorous *fugue** but the chorus takes up the march again with a recall of the opening stanza, "Joy, beautiful spark of the gods."

The remarkable closing section of the choral finale introduces a new theme for Schiller's enthusiastic embrace of all humanity — *"Seid umschlungen, Millionen!* ("Be embraced, you millions!) and a moment of quiet devotion — "Do you fall to your knees, you millions? World, do you sense your Maker?" Beethoven brings the finale to a triumphant close with a double fugue* (homage, perhaps, to Bach?) based on the two main themes of the finale — "Joy, spark of the gods" and "Be embraced, you millions!" His lifelong belief in human perfectibility was tattered but not lost. Lewis Lockwood believes he completed the project that was thirty years in the making "to revive a lost idealism. It was a strong political statement made at a time when the practical possibilities of realizing Schiller's ideals of universal brotherhood had been virtually extinguished by the post-Napoleonic regimes. Beethoven's decision to complete the work was thus intended to right the balance, to send a message of hope to the future, and to proclaim that message to the world." — *Jean Widaman*

Translations

Friede Auf Erden ("Peace on Earth")
by Conrad Ferdinand Meyer

Da die Hirten ihre Herde
leißen und des Engels Worte
trugen durch die niedre Pforte
zu der Mutter mit dem Kind,
fuhr der himmlische Gesind
fort im Sternenraum zu singen,
fuhr der Himmel fort zu klingen:
"Friede, Friede auf der Erde!"

When the shepherds left their flocks
and brought the angels' words
through the lowly doorway
to the mother and her child,
the heavenly servants continued
to sing in the starry expanse,
kept the heavens ringing:
"Peace, peace upon the earth!"

Seit die Engel so geraten,
o wie viele blut'ge Taten
hat der Streit auf wildern Pferde,
der Geharnischte vollbracht!
In wie mancher heil'gen Nacht
sang der Chor der Geister zagend,
dringlich fliehend, leis verklagend:
"Friede, Friede auf der Erde!"

Since the angels thus advised,
oh how many bloody deeds
have been committed in strife
by armed men on wild horses!
On how many a holy night
has the chorus of spirits sung fearfully,
urgently imploring, softly accusing:
"Peace, peace upon the earth!"

Doch es ist ein ew'ger Glaube,
daß der Schwache nicht zum Raube
jeder frechen Mordgebärde
werde fallen alle Zeit.
Etwas wie Gerechtigkeit
webt und wirkt in Mord und Grauen
und ein Reich will sich erbauen,
das den Frieden sucht der Erde.

Still it is an eternal hope,
that the weak shall not forever
fall prey to every
bold, murderous act.
Something like justice
moves and acts through murder and horror,
and it will build a kingdom
that will seek for peace on earth.

Mählich wird es sich gestalten,
seines heil'gen Amtes walten,
Waffen schmieden ohne Fährde,
Flammenschwerter für das Recht,
und ein königlich Geschlecht
wird erblühn mit starken Söhnen,
dessen helle Tuben dröhnen:
"Friede, Friede auf der Erde!"

Slowly will it form itself,
its sacred charge to carry out,
forging nonviolent weapons,
flaming swords for the righteous,
and a royal line
will arise with strong sons,
whose bright trumpets shall sound:
"Peace, peace upon the earth!

An Die Freude ("Ode to Joy")
by Friedrich Schiller

VERSE 1
Freude, schöner Götterfunken, Tochter aus Elysium,
wir betreten feuertrunken, himmlische, dein Heiligtum.
Deine Zauber binden wieder, was die Mode streng geteilt;
Alle Menschen werden Brüder, wo dein sanfter Flügel weilt.

Joy, beautiful spark of the gods, daughter of Elysium,
intoxicated with your fire, heavenly one, we enter your shrine.
Your magic power reunites what strict custom has divided;
All men become brothers where your gentle wing rests.

VERSE 2
Wem der grosse Wurf gelungen, eines Freundes Freund zu sein,
wer ein holdes Weib errungen, mische seinen Jubel ein!
Ja — wer auch nur eine Seele sein nennt auf dem Erdenrund!
und wer's nie gekonnt, der stehle weinend sich aus diesem Bund.

Whoever has the great good fortune to enjoy mutual friendship,
whoever has a loving wife, let him join us in celebration!
Yes, even he who has nothingbut his soul to call his own!
But he who cannot rejoice, let him steal weeping away.

VERSE 3
Freude trinken alle Wesen an den Brüsten der Natur;
Alle Guten, alle Bösen folgen ihrer Rosenspur.
Küsse gab sie uns und Reben, einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben, und der Cherub steht vor Gott.

All creatures partake of joy at Nature's breast;
Nature nourishes everything, whether good or evil,
dispensing kisses and wine to us, a friend tested in death.
The worm is in ecstasy and the cherub stands before God.

CHORUS 4
Froh, wie seine Sonnen fliegen durch des Himmels prächt'gen Plan,
laufet, Brüder, eure Bahn, freudig wie ein Held zum Siegen.

Brothers, go on your way as glad the stars as they hurtle
through the heavens, as joyful as a hero on his way to triumph.

CHORUS 1
Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt!
Brüder — überm Sternenzelt muss ein lieber Vater wohnen.

Be embraced, you millions! Here's a kiss for all the world!
Brothers! above the canopy of stars there must dwell a
loving Father!

CHORUS 3
Ihr stürzt nieder, Millionen? Ahnest du den Schöpfer, Welt?

Such ihn überm Sternenzelt! Über Sternen muss er wohnen!

Do you fall to your knees, you millions? World, do you
sense your Maker?
Seek him beyond the stars! Beyond the stars he must dwell!

Monday Intermezzo Organ Recital

July 18, 25, and August 1, 10:30 am • Carmel Mission Basilica, Rio Road, Carmel

This recital will be broadcast on KUSP 88.9 FM on Wednesday, July 27, 2005 at 7 pm

Arthur Andrew, *Organ*

Works of Johann Sebastian Bach
1685–1750

I. ***Fantasia super Komm, Heiliger Geist, Herre Gott*** **(Fantasia on "Come, Holy Spirit, Lord God")** ***in organo pleno, canto fermo in pédale,*** **BWV 651**

II. **Chorale motet, *Komm, Heiliger Geist, Herre Gott, alio modo à 2 claviers et pédale,* BWV 652**

III. ***Liebster Jesu, wir sind hier*** **(Dearest Jesus, We Are Here), BWV 730**

IV. ***Liebster Jesu, wir sind hier, à 2 claviers et pédale*****, BWV 731**

V. ***Fantasia super Jesu, meine Freude*** **(Fantasia on "Jesus, My Joy"), *manualiter,* BWV 713**

VI. **Concerto in A Minor after Vivaldi, BWV 593**
[Allegro]
Andante
Allegro

VII. ***Christ lag in Todes Banden*** **(Christ lay in the Bonds of Death), *à 2 claviers et pédale,* BWV 718**

VIII. ***Liebster Jesu, wir sind hier,*** **BWV 706**

IX. ***Liebster Jesu, wir sind hier, in canone alla quinta, à 2 claviers et pédale,*** **BWV 634**

X. **Toccata and Fugue in D Minor, BWV 565**

The Intermezzo Recital Series is underwritten in part through the generosity of Mr. and Mrs. Jeptha A. Wade, Jr., and Mary Kay and Ward Crockett.

The Monday Intermezzo Organ Recitals are underwritten in part through the generosity of Carmel Fire Protection Associates, Mr. and Mrs. Cyril Yansouni, and Diana and James Fraser.

"THE WORLD-FAMOUS ORGANIST, MR. JOHANN SEBASTIAN BACH." The heading of Bach's obituary notice, written by his son Carl Philipp Emmanuel and former student Johann Friedrich Agricola, calls immediate attention to the first thing his contemporaries would have known about him — he was a fabulous organ virtuoso, famous for his inspired improvisations and his dazzling organ technique. Bach composed most of his organ works during his employment at Arnstadt (1703–1707), Mühlhausen (1707–1708), and Weimar (1708–1714). Playing the organ was his principle duty during this early stage of his career, though he continued to perform organ recitals in his Cöthen and Leipzig years.

Since the singing and playing of *chorales** was a central element in the Lutheran service, many of Bach's organ works took chorale tunes as their point of departure. He used chorales for preludes to introduce congregational singing and to provide extemporaneous interludes between verses. He sometimes extemporized on chorale melodies before the *cantata** or during Communion. It is not surprising, then, that approximately 150 chorale settings by Bach have survived. They range from simple hymn-like settings to virtuoso showpieces appropriate for major feast days (such as Christmas, Easter and Pentecost) and concert performance.

BWV 651 and 652 are strikingly different elaborations of a famous Pentecost chorale. The *Fantasia super Komm, Heiliger Geist, Herre Gott,* BWV 651, is a huge, non-stop whirlwind of sound for full organ. The organist plays the chorale melody (cantus firmus*) in long, sustained notes on the pedals while his hands fly over the keys in apt emulation of "the rush of a violent wind" and the "divided tongues of fire" that rested on the heads of Jesus's disciples on the Day of Pentecost. (Acts 2:2–3) *Komm, Heiliger Geist, Herre Gott,* BWV 652, another large-scale setting of the Pentecost chorale, flows along like a Renaissance motet. This time the chorale melody is heard one phrase at a time in the soprano (highest) voice. Two preludes based on a different Pentecost chorale, *Liebster Jesu, wir sind hier,* BWV 730 and 731, offer related versions of the same melody. While BWV 730 presents the chorale tune in the top voice, simple and unadorned, BWV 731 dresses it up with an intricate lacery of added notes. In the *Fantasia super Jesu, meine Freude,* BWV 713, Bach gave the *cantus firmus** freedom to roam among the upper and lower voices at the beginning, and treated it very freely in the second section, marked dolce (sweetly).

The Concerto in A Minor after Vivaldi, BWV 593, is one of three Vivaldi concertos Bach transcribed for organ when he served as court organist at the ducal court in Weimar. When his gifted pupil, Prince Johann Ernst, returned from the Low Countries in 1713, he brought with him reams of the latest Italian music, including twelve Vivaldi concertos published two years earlier in Amsterdam. (See Monday Night Concert notes.) After hearing the Weimar court orchestra perform the concertos, the Prince apparently asked Bach to transcribe some of them for organ so he could play them himself. He brought the idea back with him from Amsterdam, where he probably met a blind organist famous for playing transcriptions of the latest Italian concertos. Bach's organ adaptation of Vivaldi's Concerto in A Minor for Two Violins, Op. 3, No. 8, follows the three-movement, fast-slow-fast concerto plan established by Vivaldi, along with the alternation of orchestral ritornello* and solo episode. In the first and third movements he simulates the orchestral tutti with full organ, but sets off the solo episodes, originally for two violins and *continuo**, by having the organist play the solo violin parts on different manuals (keyboards) using solo stops. The intimate Andante also uses two manuals with contrasting colors to differentiate between the two violin parts. The stylistic change stimulated by Bach's 1713 encounter with the new Italian concerto style appeared first in his works for organ. According to his obituary, the Vivaldi concertos taught him "how to think musically" — as opposed to thinking with his fingers.

Christ lag in Todesbanden, BWV 718, is a chorale fantasia based on a well-known Easter hymn. It is an early work, probably composed in Arnstadt. Separate sections of the music represent individual verses of the chorale, beginning with a two-voice dialogue resembling a master/student exchange where the student echoes the master. The following sections employ a variety of variation techniques. The rapturous close corresponds to the word "Hallelujah" that concludes each verse in the sung version. The cantata based on the same chorale, BWV 4, dates from the same period, when young Bach was under the sway of Northern German composers, especially Dietrich Buxtehude. *Liebster Jesu, wir sind hier,* BWV 706, another setting of the Pentecost chorale heard earlier, is also an early work from the Arnstadt period. It is a simple, unpretentious setting of the chorale tune. BWV 634, composed later in Weimar, presents the chorale melody as a canon* between the two upper voices. This tranquil setting could be Bach's reflection on the first verse of the chorale — "so that our hearts become completely drawn from earth."

Johann Mattheson, writing in 1757, defined "toccata" as a piece "intended to make the impression of being played impromptu." In a toccata, "nothing is more inappropriate than order and constraint." This is a good description of Bach's best-known organ work, the Toccata and Fugue in D Minor, BWV 565, an early work from the Arnstadt period. Its youthful exuberance and bold abandon no doubt account for its lasting popularity. The powerful opening demands our immediate attention. The Toccata* then plunges into brilliant passagework where the organist's flying fingers hardly "touch" the keys. Feet, too, go flying when they grab hold of the jagged fugue* subject. Here's confirmation of Forkel's charge that Bach was a "finger composer" until Vivaldi's violin concertos taught him "how to think musically." At this early stage of his career, he liked "to run or leap up and down the instrument, to take both hands as full as all the five fingers will allow, and to proceed in this wild manner till they by chance find a resting place."

— Jean Widaman

Monday Intermezzo Harpsichord Recital

July 18, 25, and August 1, 2:30 pm • All Saints Church, Dolores & Ninth, Carmel

This recital will be broadcast on KUSP 88.9 FM on Tuesday, August 2, 2005 at 7 pm

Yuko and Friends: Sonatas with Harpsichord Obbligato

Music by Johann Sebastian Bach
1685–1750

I. Sonata in D Major for Viola da Gamba and Harpsichord, BWV 1028
Adagio
Allegro
Andante
Allegro

II. Toccata in E Minor for Solo Harpsichord, BWV 914

III. Sonata in B Minor for Flauto Traverso and Harpsichord, BWV 1030
Andante
Largo e dolce
Presto
Allegro

IV. Sonata in E Major for Violin and Harpsichord, BWV 1016
Adagio
Allegro
Adagio ma non tanto
Allegro

Yuko Tanaka, *harpsichord;* Monica Waisman, *violin*
Kimberly Reighley, *flute;* Joanna Blendulf, *viola da gamba*

The Intermezzo Recital Series is underwritten in part through the generosity of Mr. and Mrs. Jeptha A. Wade, Jr., and Mary Kay and Ward Crockett.

The Monday Intermezzo Harpsichord Recitals are underwritten in part through the generosity of Sharon and Stan Meresman, and Dr. Ise Kalsi.

Program Notes

Sebastian Bach was constantly pushing the envelope, mastering a style or genre then taking it where no one had gone before. In the Fifth Brandenburg Concerto he gave the harpsichord player a *solo cadenza*,* thus launching a new genre — the keyboard concerto *(see Thursday Night notes)* and raising the harpsichordist's status in the realm of chamber music. Today's concert includes three sonatas — one for *viola da gamba,** one for flute, and one for violin. In each case the harpsichordist leaves the traditional role as "accompanist" and becomes a true partner with the other soloist. These sonatas are sometimes called sonatas for *obbligato** harpsichord since Bach wrote out music for both hands rather than leaving the performer's right hand to improvise an accompaniment.

I. Sonata in D Major for Viola da Gamba and Harpsichord

Bach wrote three sonatas for *viola da gamba** and harpsichord during his Leipzig tenure, probably adapting them from earlier works for different combinations of instruments. The gamba was an interesting choice. It had long reigned as the aristocrat among string instruments, prized for its unique tone color, so suitable to intimate chamber settings. The cello, like the harpsichord, was just beginning to emerge from the obscurity of the *continuo** group, and might have seemed a more likely and forward-looking choice for the solo instrument. We can be sure that Bach wrote (or adapted) the gamba sonatas for a particular performer and occasion. Two likely candidates are Christian Ferdinand Abel, a renowned gamba player who was Bach's colleague and close personal friend in Cöthen, or Christian Ferdinand's son, Carl Friedrich, also an excellent gambist, who became one of Bach's live-in students in Leipzig and went on to join the Dresden court chapel.

For all its modernity, the Sonata in D Major adheres to the old church sonata *(sonata da chiesa)* design established by Arcangelo Corelli — four movements — slow-fast-slow-fast. The Adagio is a brief introduction to a dance-like Allegro in the light-hearted *galant* style. The second slow movement is a lilting andante in B minor. Brilliant virtuosic passagework by gamba and harpsichord in the final Allegro drive the work to a satisfying conclusion.

II. Toccata in E Minor for Solo Harpsichord

The term "toccata," meaning "to touch," originally suggested a musician "touching" the keys of an unfamiliar instrument, getting a feel for it, then zooming up and down the keyboard in a free, improvisatory fashion, testing out the instrument's capabilities — and his own. Like the organ toccatas, Bach's four toccatas for harpsichord are early works from his time in Arnstadt and Mühlhausen (1703–8), when word of his keyboard prowess was rapidly spreading. Like most toccatas of the time, they're constructed of several contrasting sections. The E-minor concerto, the most popular of the set, consists of four distinct sections. The first is a slow improvisatory introduction that leads to a fugue in the North German manner of Dietrich Buxtehude. (Bach was strongly influenced by Buxtehude at this time, having walked 250 miles to Lübeck in 1705–6 to meet him and absorb everything he had to teach him.) The eminent Bach scholar, Philipp Spitta, described the third section as "one of those pieces deeply imbued with melancholy and longing which Bach alone could write." The dashing fugal finale indeed demonstrates the capabilities of the instrument — and the intrepid performer — we're hearing. Hold on tight!

III. Sonata in B Minor for Flauto Traverso and Harpsichord

The *flauto traverso* — a flute held sidewise — was still fairly new to the scene when Bach wrote out the B-Minor Sonata in the mid-1730s. It was only gradually gaining ascendancy over the *flauto dolce* — the end-blown flute we call "recorder" — as woodwind players adjusted their technique and became more proficient on the more modern instrument. Being a practical man, Bach adjusted his writing for traverso to the ability of the musician who would perform it. He must have been writing for a flautist of extraordinary ability when he prepared for a performance of the B-Minor Sonata sometime around 1736. Of the four sonatas for *traverso,* this one is by far the most difficult.

The deeply expressive Andante is the emotional centerpiece of the sonata. Where we expect a fast second movement, Bach alters the Corelli model by reversing the two inner movements, thus increasing the drama and momentum of the adjacent fast movements — the fugal Presto and a *gigue** demanding the utmost virtuosity. The most likely suspect for the virtuoso Bach had in mind was the great Pierre Gabriel Buffardin, principal flautist at Dresden court, where Bach had strong ties in the 1730s. "As in the whirlwind *badinerie* that concludes the B-minor Suite for Flute and Strings, BWV 1067," writes Robert Marshall, "Bach seems to have had Buffardin in mind in this treacherous gigue. Buffardin's greatest strength, after all, was, according to Quantz, playing rapid pieces *(geshwinde Sachen)."*

IV. Sonata No. 3 in E Major for Violin and Harpsichord

We think so often of Bach as an organ and harpsichord virtuoso that we forget that he was also an excellent violinist. Carl Philipp Emanuel Bach reminds Forkel of this when Forkel was gathering material for Bach's biography. According to Emmanuel Bach, the six sonatas for violin and harpsichord "may be reckoned among Bach's first masterpieces in this field. They are throughout fugued; there are also a few canons between the clavier and the violin which are extremely singing and full of character. There are several Adagios among them, which even today could not be composed in a more singing style." The Adagio of the E-major sonata, with its ornate, rhapsodic violin solo, is eloquent testimony to this. The Allegro in fugal style features multiple stops — the performer presses more than one string to produce chords — demanding the utmost agility. The elegant Adagio ma non tanto is a *chaconne** built on a recurring four-measure ostinato. Violin and harpsichord take turns as soloist and accompanist. The final Allegro gives us a good idea how well Bach knew the violin and its capabilities — and those of his performing partner.

— Jean Widaman

Tuesday Foyer Recital

July 19, 1:00 pm; July 26 and August 2, 11:00 am • Sunset Center Foyer, San Carlos & Ninth, Carmel

The Lute Family of the Baroque
Recital with Commentary

Giovanni Girolamo Kapsberger
c. 1580–1651

I. Archlute
Toccata VI
Gagliarda IV

Santiago de Murcia
1685–c. 1732

II. Baroque guitar
Preludio et allegro
Menuet
Giga
Fandango

Allesandro Piccinini
1566–1638

III. Theorbo
Chiaccona
Tenore detto "Il Mercatello"
Corrente sopra "Il Mercatello"

Charles Mouton
1617–c. 1699

IV. French Baroque Lute
Prélude
Les Cabrioles Courante
Gavotte

Sylvius Leopold Weiss
1687–1750

V. German Baroque Lute
Selections from Suite in G Minor
Prelude
Allemande
Bourée

Giovanni Zamboni
fl. late 17th–early 18th c.

VI. Archlute
Alemanda and Fuga from Suite in F Major

Richard Kolb, *archlute, Baroque guitar, theorbo, French and German Baroque lutes*

The Foyer Recital Series is underwritten in part through the generosity of Mr. Paul Rembert.

The Tuesday Foyer Recitals are underwritten in part through the generosity of Roger Harned Design.

Program Notes

The instruments of the lute and guitar family have played an important part in the music of all periods, but in our time have often been seen as peripheral to the main stream of musical events, especially by most of the scholars who have formed our views of music history. While the music of lutes and guitars is widely appreciated, most people have not had the opportunity to acquire more than a vague idea of the various instruments in this varied family of instruments. The picture is especially confusing for the Baroque period, when a number of different instruments were developed, each favoring certain musical situations or genres, and each being favored in some countries more than others. This recital attempts to give an idea of the four most used instruments of the lute and guitar family from around 1600 to 1750. While during that time the most important function of these instruments was playing in ensembles with other instruments and voices (at least in terms of economic support for lutenists and guitarists), all developed substantial solo repertoires. Even the theorbo, which was developed specifically for playing continuo and because of its size would seem at a disadvantage for solo playing, inspired many solos, by such composers as Piccinini and Kapsberger, that exploit its especially resonant tone.

Govanni Girolamo Kapsberger (c.1580-1651) was celebrated as one of the leading composers and performers on the lute and theorbo in Rome during the first half of the seventeenth century. He was the son of a German nobleman, but was born in Venice and seems to have spent almost all of his life in Italy. His music is certainly Italian in style, although in its temperamental eccentricity it sometimes seems to take the early baroque love of unusual lines and textures to extremes that go beyond Italian exuberance to the point of Germanic obsession.

Alessandro Piccinini (1566-1638) was a member of a well-known Bolognese family of lutenists, and one of the leading archlute and theorbo players in Italy during the first half of the seventeenth century. In the preface to his first book of lute and theorbo pieces, he claims to have invented the theorbo, describing how he developed the extension of the neck and then the theorbo tuning with the first and second strings tuned down an octave to accommodate the long string length. Piccinini held a position in Rome starting in 1597, where he is known to have been associated with Girolamo Frescobaldi. His toccatas share many characteristics with those of the keyboard master.

Santiago de Murcia was born around 1685 into a well established Spanish family of court musicians. By 1705 he was the master of guitar to the queen of Spain. Changes of musical taste (and political climate) at the Spanish court around 1714 led to de Murcia's traveling to other parts of Europe, and very likely to Mexico, where the manuscript containing the pieces performed in today's recital was discovered.

Sylvius Leopold Weiss (1687-1750) is considered to have been one of the greatest lutenists of all time. In his own time he was considered to be one of the leading German composers as well as the greatest performer on the lute. He was a friend of J.S. Bach's, who greatly admired his playing, and there is a surviving description of a friendly fantasia and fugue improvisation competition between Bach and Weiss. His music, which avoids contrapuntal intricacy in favor of easily flowing lines and open texture, is in a style that would have been considered more fashionable than Bach's during the 1730's and 40's.

Apart from a book of fine archlute pieces and two books of madrigals, all that is known today about Giovanni Zamboni comes from a city of Pisa police report of a duel in which he was involved. The report lists Zamboni as a *"bravissimo"* composer and a *"virtuosissimo"* player of the theorbo, archlute, harpsichord, guitar, mandola, and mandolin. He and another musician evidently challenged each other to a duel with swords. The report states that friends intervened before either suffered any harm. They made peace and returned better friends than ever before.

— Richard Kolb

Tuesday Intermezzo Recital

July 19, 26, and August 2, 2:30 pm • All Saints Church, Dolores & Ninth, Carmel

This concert will be broadcast on KUSP 88.9 FM on Thursday, July 28, 2005 at 7 pm

From Venice to Madrid: Dancing in the Streets

Antonio Vivaldi
1678–1741

I. Sonata in D Minor, Op. 1, No. 12 ("*Folia* Variations")
Johann Sebastian Bach

Heinrich Biber
1623–1680

II. Serenade in C Major ("The Night Watchman's Serenade")
Serenada: Adagio
Allamanda
Aria
Ciacona: *Lost Ihr Herrn und last Euch sagen*
Gavotte
Ritirada

Luigi Boccherini

III. Quintettino In C Major, G. 324, *"La musica notturna delle strada di Madrid"* ("Night Dancing in the Streets of Madrid")

Boccherini

IV. Quintet in D Major, G. 341 ("Fandango Quintet")
Grave
Tempo di Fandango

Jeffrey Fields, *baritone*
Cynthia Roberts, Gabriella Wunsch, *violin*
Nina Falk, *viola*
Allen Whear, Joanna Blendulf, *cello*
Yuko Tanaka, *harpsichord*

The Intermezzo Recital Series is underwritten in part through the generosity of Mr. and Mrs. Jeptha A. Wade, Jr., and Mary Kay and Ward Crockett.

The Tuesday Intermezzo Recitals are underwritten in part through the generosity of the Ansel Adams Gallery and Jane Shedlin.

Program Notes

The Folia must have been a wild dance, given its association with folly or madness. Its origins are somewhat murky, but seem to lie in 15th-century Portugal, although the French later called it *"Folies d'Espagne"* and the English called it "Farinelli's Ground," further confusing matters. This all merely illustrates the universal popularity of a certain Folia tune, which was taken up by composers all over Europe, in musical centers as far-flung as Paris, Rome, Leipzig and London. The stately melody is characterized by the minor mode, triple time, and a dotted and stressed second beat. The bass line forms a ground which is easily repeated, naturally lending itself to variations. One of the most famous of these treatments appeared in the last of Corelli's Violin Sonatas, op. 5, in 1700. In Venice five years later, Vivaldi paid homage to his elder by setting *"Folia"* Variations in the last of his Trio Sonatas, op. 1. Like Corelli, he explores a wide spectrum of expression and exploits the full range of violin techniques, but with the enhanced textural possibilities created by the addition of a second violin.

Heinrich Biber is remembered today as one of the great violin virtuosos of the seventeenth century, and as composer of the monumental Rosary Sonatas and numerous other works for violin. He also created a great deal of church music which has enjoyed a revival in recent years. Born in Bohemia, he was in the service of the Archbishop of Salzburg from 1670 onwards. A number of manuscripts from this period have survived which could be classified as "novelty" pieces — programmatic music that includes humorous and entertaining depictions of the mundane and the theatrical. "The Night Watchman's Serenade" is part of that tradition, which includes such works as Walther's "Cuckoo Sonata" and Biber's own *"Battalia,"* but does not rely so much on special effects and pyrotechnics. This Serenade is basically a suite of dances — Allamanda, Gavotte, etc. — but with a special cameo appearance by the Night Watchman himself, accompanied by *pizzicato** strings. It's easy to imagine him making his rounds through the streets of Salzburg, especially after checking in on a tavern or two.

The Night Watchman

Lost Ihr Herrn und last euch sagen,
Listen folk and mark the hour,
der Hammer der Neyne geschlagen,
the bell strikes nine within the hour.
hüets Feyer hüets wohl,
All is well and all is safe,
undt lobet Gott den Herrn und Unser liebe Frau.
and praise to God the Father and to Our Lady.

Luigi Boccherini was born in Lucca, Italy and performed as a cello virtuoso throughout Europe before settling in Spain under the patronage of the Infante Don Luis. During more than thirty years in that country it was inevitable that the music of the region would influence his style, but nowhere is it more apparent than in the two works performed today. In 1797 Boccherini sent a set of "Quintettini" to his publisher Pleyel with an apology:

> *In op.30... you will find one that has the title 'The Night Music of the Streets of Madrid.' This piece is absolutely useless and even ridiculous outside Spain because the audience cannot hope to understand its significance nor the performers to play it as it should be played. For this reason I am sending in its place an extra symphony.*

And so this unusual gem eluded publication until the twentieth century. But we needn't worry about Boccherini's disclaimer. Today we can see buskers, beggars, and soldiers in cities everywhere, but this only strengthens our nostalgia for Boccherini's innocent tableau.

From the first note of *La Musica notturna delle strada di Madrid* one realizes that something bizarre is taking place. The outdoor setting is established and Boccherini deftly contrasts church and state with the *Ave Maria* of the parish (imitation of chiming bells) and the *Ave Maria* of the quarter (imitation of a military drumroll). The Minuet *dei ciechi* (blind beggars) is to be played *mala grazia* (with bad grace, or crudely) with the cellists holding their instruments across their knees, strumming like guitarists. The Rosary is then "recited," first as a duet with violin and cello, and then as a violin duet with the cello instructed to imitate a bassoon (!). Each time, one hears a liturgical bell and a congregational response. Next, the street singers are celebrated in *Los Manolos* (low-class *Madrilenos*). This is a passacaglia, which means that there is a repeated bass line in triple time. Boccherini offers a wonderful hidden joke here because *passe calle* (pass along the street) was a local term for a style of street singing. Finally, after a sobering drum roll, the *Ritirata* (Military Retreat) is heard from far off (to be played *flautando* and on the fingerboard) and is the subject of a series of variations. As the variations increase in complexity, so does the volume, giving the impression of a procession growing closer, passing noisily by, and retreating into the dusty horizon.

The *fandango* may have had its origins in the New World but became established in Spain during the eighteenth century. Its popularity was widespread, and examples exist by both Mozart and Beethoven. Indeed, Ravel's *Bolero* was originally titled Fandango. Danced by a couple in triple time with highly charged rhythmical patterns, it also featured dramatic pauses and an accelerating tempo, with castanets and guitars typically involved. Most of these aspects are depicted in Boccherini's infectious "Fandango Quintet." The brief, ethereal Grave serves as the curtain-opening introduction.

— Allen Whear

Wednesday Intermezzo Recital

July 20, 27, and August 3, 2:30 pm • All Saints Church, Dolores & Ninth, Carmel

This concert will be broadcast on KUSP 88.9 FM on Monday, August 1, 2005 at 7 pm

Beloved Heart's Desire: Bach's Solo Cantatas

I. Cantata BWV 170:
Vergnügte Ruh, beliebte Seelenlust
(Blessed rest, welcome heart's delight)

Aria: *Vergnügte Ruh, beliebte Seelenlust* Blessed rest, welcome heart's delight
Recitative: *Die Welt, das Sündenhaus* The world, that house of sin
Aria: *Wie jammern mich doch die verkehrten Herzen*
How I pity the perverted souls
Recitative: *Wer sollte sich demnach wohl hier zu leben wünschen*
Who should, after all, wish to live here)
Aria: *Mir ekelt mehr zu leben* I loathe living any longer

II. Sonata in G Major for Violin and Harpsichord, BWV 1019

Allegro
Largo
Allegro
Adagio
Allegro

III. Cantata BWV 169:
Gott soll allein mein Herze haben
(God alone shall have my heart)

Sinfonia
Recitative and arioso: *Gott soll allein mein Herze haben*
God alone shall have my heart
Aria: *Gott soll allein mein Herze haben* God alone shall have my heart
Recitative: *Was ist die Liebe Gottes?* What is the love of God?
Aria: *Stirb in mir, Welt und alle deine Liebe* Die in me, world and all your pleasure
Recitative: *Doch meint es auch dabei mit eurem Nächsten treu!*
Moreover, be true to your neighbor!
Chorale: *Du süße Liebe, schenk uns deine Liebe*
Thou precious love, grant us thy favor

Sally-Anne Russell, *mezzo-soprano*
Cynthia Roberts, Naomi Guy, *violin;* Alissa Smith, *viola;* Allen Whear, *cello*
Roger Cole, *oboe d'amore;* Neil Tatman, *oboe;* Ellen Sherman, *English horn*
Derek Weller, *bass;* Richard Kolb, *lute;* Andrew Arthur, *harpsichord and organ*

The Intermezzo Recital Series is underwritten in part through the generosity of Mr. and Mrs. Jeptha A. Wade, Jr., and Mary Kay and Ward Crockett.

The Wednesday Intermezzo Recitals are underwritten in part through the generosity of the Richard MacDonald Studios/Dawson Cole Fine Art, and Nathan and Noelle Blau.

Program Notes

Cantata BWV 170

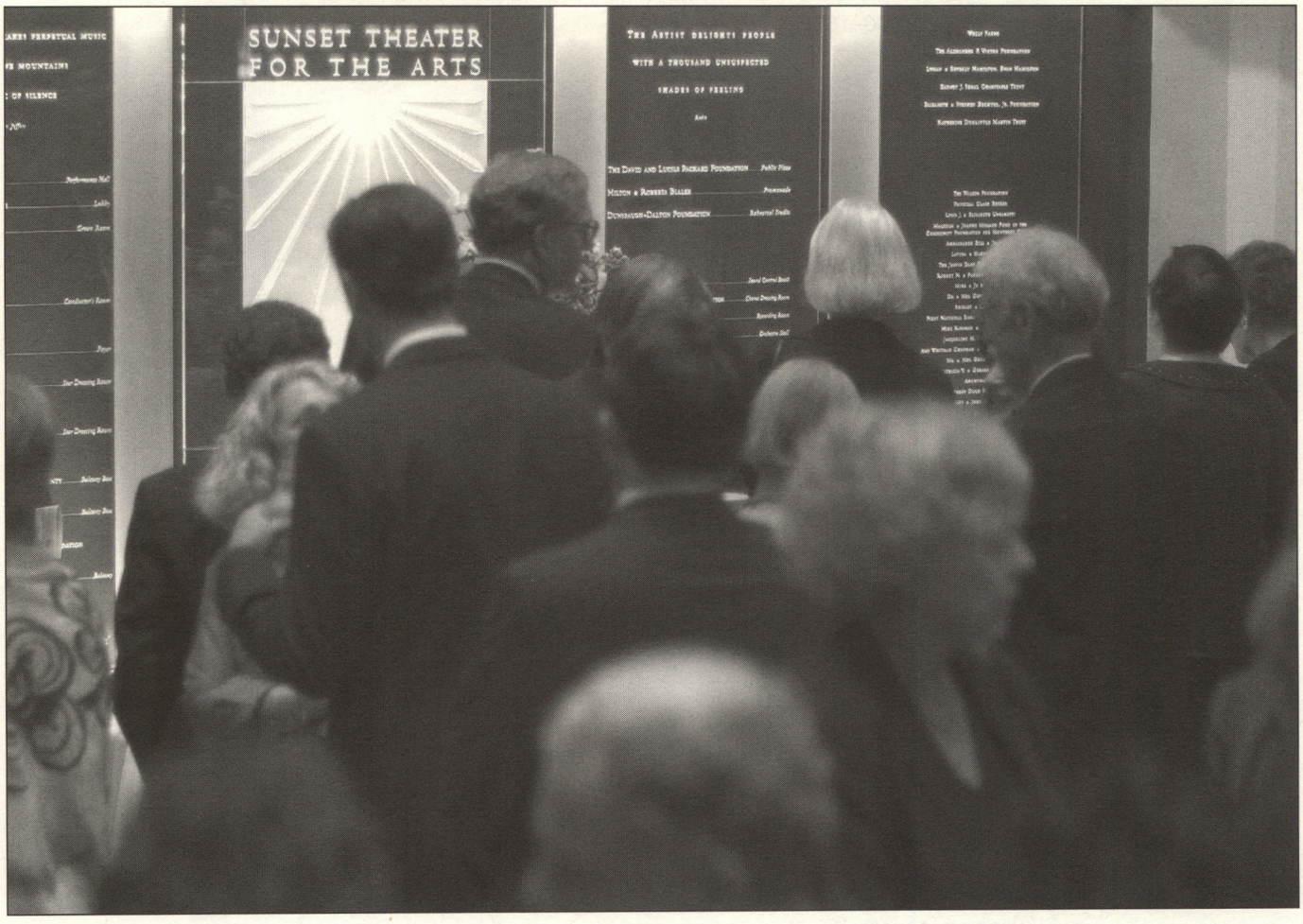
Bach composed this brief solo cantata for the Sixth Sunday after Trinity, July 28, 1726. Its brevity may result from a visit of his cousin Johann Ludwig Bach, who would have provided another brief cantata for that Sunday morning. Thus the congregation that morning heard one Bach cantata before the sermon and a cantata by a different Bach following it. The topic of the day was Christian righteousness, since the Gospel reading from Matthew was a stern warning that anyone who was angry with his brother would be subject to judgment. Especially interesting in this cantata is the aria, *"Wie jammern mich doch die verkehrten Herzen,"* where the violins and violas take the place of the *basso continuo** while alto soloist and the organist's hands, playing on two different manuals, engage in a three-way *fugal** conversation. Bach, alluding to the legalistic Pharisees Jesus had to contend with, referred to this aria as "an infernal whining and drawling" and took particular pleasure in depicting the words *"Raca"* (an Aramaic expression of contempt) and *"frech"* ("fiendish").

II. Sonata in G Major for Violin and Harpsichord

(See Monday Harpsichord Recital notes)

III. Cantata BWV 169

This solo cantata for the Eighteenth Sunday after Trinity was first performed in Leipzig on October 20, 1726. The topic of that day's service, reflected in the scripture readings, sermon and music, was one close to Bach's heart — the love of God and one's neighbor. If the opening sinfonia sounds familiar, there's a good reason — Bach adapted it from his Concerto for Harpsichord in E major, BWV 1053. The alto soloist begins with an interesting alternation of *arioso** and *recitative**. The arioso dwells on the things of God, the recitative on the things of this world. When a further patch of recitative refers to "a little stream of happiness that trickles from the Hills of Plenty," the organ provides delightful little trickling sounds. Bach, seated at the harpsichord, may have sneaked a sly look at the soloist at the word *"Bächlein"* — a little brook — and play on his name. In the aria *"Gott soll allein mein Herze haben,"* the organ represents the overflowing heart. Most interesting is the second aria, *"Stirb in mir, Welt, und alle deine Liebe"* ("Die in me, world, and all your pleasures"), where voice and organ are equal partners in a duet. Some startling harmonies here have everything to do with the text. The final chorale," sung by a small chorus or solo quartet, reminds listeners to love both God and their neighbors.



Thursday Intermezzo Recital

July 21, 28, and August 4, 2:30 pm • All Saints Church, Dolores & Ninth, Carmel

This recital will be broadcast on KUSP 88.9 FM on Wednesday, August 3, 2005 at 7 pm

La Serenissima: Solo Songs from 17th-Century Venice

Gasparo Zanetti *fl. c. 1625–1650*	**I. Dances from *Il Scolaro* (1645)** *La bertoncina et represa* *La ballora* *La montagura*
Benedetto Ferrari *ca. 1603–1681*	**II. *"Deggio amarvi"***
Dario Castello *fl. c. 1620–1650*	**III. Sonata 16 à 4**
Benedetto Ferrari	**IV. *"Io v'amo e v'amero"*** *"O monumenti apritevi"*
Giovanni Picchi *1600–1625*	**V. Canzon 13 à 4 *(Padoana ditta "La Ongara")***
Benedetto Ferrari	**VI. *"Amanti, io vi so dire"***
Dario Castello	**VII. Sonata No. 15 à 4**

Sally-Anne Russell, *mezzo-soprano*
Benjamin Butterfield, *tenor*
Rachel Evans, Amelia Roosevelt, *violin*
Meg Eldridge, *viola;* Joanna Blendulf, *cello*
Yuko Tanaka, *harpsichord;* Richard Kolb, *theorbo*

The Intermezzo Recital Series is underwritten in part through the generosity of Mr. and Mrs. Jeptha A. Wade, Jr., and Mary Kay and Ward Crockett.

The Thursday Intermezzo Recitals are underwritten in part through the generosity of the Pebble Beach Company and Stephen K. Cassidy.

Program Notes

During the past ten years or so Italian music of the first half of the seventeenth century has become a popular area for study among music scholars, and more and more performers are starting to explore a broad range of this repertoire. Audiences in many places have been accustomed to hearing the works of Monteverdi for some time, but now the rest of the musical scene of the period is gradually starting to emerge as concert material. The work of many composers who for generations had been known only as names briefly noted in music history textbooks is turning out to be a rich source of music which has something of interest to say to today's audiences. This recital features music by three composers who were active in Venice between 1620 and 1650.

In the seventeenth century Venice was in many ways a key center for music in Europe, generating new trends and attracting large numbers of musicians who performed for the enthusiastic Venetians and crowds of visitors who came to hear Venetian music. The special combination of the city's history, social and political conditions, and the unique beauty of the city itself resulted in a concentration of musical culture that has seldom been equaled at any time in European history. While the seventeenth century was generally a time of economic and social crisis throughout Europe, Venice was able to maintain both its sovereignty and a fair degree of social stability, and until the last part of the century was politically powerful and wealthy. An important aspect of seventeenth century Venice that is hard to imagine from our perspective is that music was considered to be a crucial part of the very foundation on which the city's life and reputation depended, by both the citizens and the Venetian government. The important place of music in the life of the city and in the image which it sought to project resulted in music of extroverted, uplifting character being generally favored over music with dense complexity or somber mood. Beyond this vague characteristic it is hard to isolate a purely Venetian style of music since musicians were constantly arriving from all over Europe, contributing their music for periods of varying length and making the Venetian musical scene a rich cosmopolitan mixture.

Among the musicians who came and went, the somewhat historically elusive Benedetto Ferrari was one those who affected the musical scene the most. As a composer, poet, company director, theorbist, and impresario, he was a central figure in the establishment of opera as we have known it ever since. In 1637 the first public opera for a paying audience, l'Andromeda, was produced and directed by Ferrari, who also wrote the libretto and played the theorbo in the performances. Its huge success led to the establishment of opera as one of the central genres of Western music. Ferrari's company produced seven more operas in Venice during the next ten years, four with music by Ferrari. The music for all of Ferrari's operas is lost, but fortunately Ferrari also found time to publish three books of solo songs between 1633 and 1641, which include the four songs on today's program.

Venice was also important as a center for instrumental music, with many of the best instrumentalists in Europe attracted by the high salaries and prestige offered by employment in the famous musical establishment of San Marco, as well as the numerous other stimulating and lucrative opportunities for performing in Venice. Dario Castello and Giovanni Picchi were two virtuoso musicians who worked at San Marco. Although little is known about the lives of either composer, their music was evidently highly regarded, and some of their compositions were widely circulated in publications and manuscript copies. While the pieces by Castello and Picchi are good examples of the latest musical trends in the early seventeenth century, the set of dances that opens today's program are in a style that would have been considered more traditional at the time. These dances were published in 1645 by Zanetti, who was probably also the arranger, but other versions of the same pieces can be found in collections dating from as early as the 1580's. They are some of the best examples of the dance music that was popular throughout Italy during the late Renaissance and early Baroque periods.

— Richard Kolb

Friday Foyer Recital

July 22, 1:00 pm; July 29 and August 5, 11:00 am • Sunset Center Foyer, San Carlos & Ninth, Carmel

The Odd Couple: Viol Meets Violin

John Jenkins *1592–1678*	**I. Three Ayres for Two Trebles and Bass**
Matthew Locke *c.1621–1677*	**II. Suite No. 3 in D Major from *Music for Several Friends*** Fantazie Pavan Ayre – Courante Ayre – Courante Saraband
John Wilson *1595–1674*	**III. Prelude in D Major**
Christopher Simpson *c.1604–1669*	**IV. Divisions on a Ground from *The Division Viol***
Christopher Simpson	**V. Selections from Suite in F Major** Pavan Sarabande Air
John Wilson	**VI. Prelude in A Minor**
Thomas Baltzar *c.1630–1663*	**VII. Divisions on "John, Come Kiss Me"**
Anonymous *c. 1670*	**VIII. The Duke of Norfolk's Treble**
Christopher Simpson	**IX. Suite No. 1 in D Major from *The Broken Consort, Part 1*** Fantazie Courante (Ecchos) Ayre (Almand) Saraband

Joanna Blendulf, *treble viol;* Rachel Evans, *violin*
William Skeen, *bass viol;* Richard Kolb, *theorbo and archlute*

The Foyer Recital Series is underwritten in part through the generosity of Mr. Paul Rembert.

The Friday Foyer Recitals are underwritten in part through the generosity of the Mills Family Farms.

Program Notes

As interest in Baroque music burgeoned during the twentieth century, few performers considered English music of the mid-1600's worth their attention. A handful of scholars and English music fanatics (often viol or recorder players) might develop a taste for the music of Locke, Jenkins and a few of their contemporaries, but everyone else seemed to think English musicians of that generation were simply waiting for Purcell to come along. Disheartened by the turmoil of civil war, the dampening effects of the puritanical Commonwealth government, and hopelessly muddled by the overwhelming influence of French and Italian music, they lost the momentum of the great age of Byrd and Dowland. The bungling mid-seventeenth-century English musicians struggled to piece together sets of eccentric and awkward short pieces, lacking both the elegance of French music and the extravagant ease of the Italian music they tried to imitate.

Such a dismissive view of the period was even promoted by reputable English music scholars, including the eminent champion of English music Sanford Parry, who referred to the whole output as a "drouthy aberration." In recent years, however, gradually increasing numbers of performers have taken the trouble of figuring out the quirks of this repertoire and have found that it contains a great deal of inspired music. Instead of having been held back by difficult circumstances and overbearing foreign influence, such composers as John Jenkins, Nicholas Lanier, John Wilson, Christopher Simpson, William and Henry Lawes and Matthew Locke were able to adapt successfully to the events of their time and produce music which maintained the high standard of England's "Golden age." While the court masques and other large-scale productions were suspended during the civil war and Commonwealth periods (1642-60), music for more private music making was in great demand, and composers responded by applying their best inspiration to writing music for chamber music situations. This music has elements of gracefulness derived from French music and fanciful extravagance from the Italians, but maintains a distinctively English character in the handling of melody, rhythm and dissonance. Henry Purcell was far from being an isolated bright flash after a period of darkness; his accomplishments were made possible by the rich tradition of his immediate predecessors.

The instruments of the viol family were introduced in England from Italy in the early sixteenth century. By the middle of the sixteenth century English viol players began to develop a tradition of viol playing and composing which remained an important part of the English musical scene through most of the seventeenth century. Until the middle of the seventeenth century viols frequently played in "consort," that is, in ensembles of from three to five viols of different sizes. By 1600 the violin was well established in England for dancing, but it was not considered appropriate for serious music until the 1650's. The violin's sound was too brilliant and strident, and the more soulful, elegant sound of the viol was preferred. During the 1620's and 30's, a few English composers occasionally wrote chamber music for one or two violins with bass viol and a plucked or keyboard instrument, after the manner of the newly developing Italian "trio sonata," but this kind of music did not become popular until the1650's, when composers such as Matthew Locke, John Jenkins and Christopher Simpson composed numerous sets of pieces for this kind of ensemble.

It is clear from reports of musical events that the treble viol continued to be popular as the violin gained acceptance, but not without a fair degree of rivalry. A good picture of the period comes from the diaries of Anthony Wood, a gentleman amateur musician who described private musical meetings in Oxford during the 1650's. The civil war had caused the breaking up of the musical establishment of the royal court in London, and one result was that Oxford became England's most important musical center for a time. Chamber music was performed there regularly at semi-private gatherings, often with the participation of court musicians. In 1656, Wood's diary listed eighteen musicians who played at the meetings on viols, lutes, and keyboard, and no violins. The musicians "...played three, four, and five parts all with viols, as treble-viol, tenor, counter-tenor and bass...and they esteemed a violin to be an instrument only belonging to a common fidler, and could not endure that it should come among them for feare of making their meetings seem to be vain and fidling." Then in 1657-58, following the visits of two famous violinists, David Mell and Thomas Baltzar, things changed rapidly. Mell is described as having "a prodigious hand on the violin," and a year later "Baltzar's hand was more quick and could run it insensible to the end of the finger-board." By 1659 Wood himself had taken up the violin, and wrote that "viols began to be out of fashion and only violins used."

King Charles II's Restoration in 1660 brought to England a new wave of French and Italian taste which further eroded the popularity of the viols. (King Charles could not abide music in what he considered to be the old style.) Only the bass viol continued to be commonly used for chamber music instead of the cello, and the treble and tenor viols became somewhat uncommon by the 1690's.

— Richard Kolb

Friday Intermezzo Recital

July 22, 29, and August 5, 2:30 pm • All Saints Church, Dolores & Ninth, Carmel

This recital will be broadcast on KUSP 88.9 FM on Thursday, August 4, 2005 at 7 pm

No Violins Allowed!

Zoltán Kodály *1882–1967*	**I. "Fantasia cromatica" after J.S. Bach, "Chromatische Fantasie und Fuge," BWV 903**
Wilhelm Friedemann Bach *1710–1784*	**II. Duetto No. 1 in G Major, F. 60** Allegro Lamento Presto
Johann Georg Albrechtsberger *1736–1809*	**III. Sonata in C Major, Op. 21, No. 4** Adagio ma non troppo Fuga (Allegro)
Anton Wranitzky *1761–1820*	**IV. Polonaise from Cassatio in F Major**
Johann Sebastian Bach *1685–1750*	**V. Concerto in C Minor, after Sonata in G Minor for Viola da Gamba and Keyboard, BWV 1029** arr. by Duncan Druce

George Thomson, Michelle Dulak Thomson,
Meg Eldridge, Nancy Lochner, Alissa Smith, *viola*
William Skeen, Paul Rhodes, *cello*
Bruce Moyer, *bass;* Michael Beattie, *harpsichord*

The Intermezzo Recital Series is underwritten in part through the generosity of Mr. and Mrs. Jeptha A. Wade, Jr., and Mary Kay and Ward Crockett.

The Friday Intermezzo Recitals are underwritten in part through the generosity of Noland, Hamerly, Etienne and Hoss, and Willard and Elizabeth Clark.

Program Notes

The cellists, bassists, bassoonists, and keyboard players of the Carmel Bach Festival have occasionally put together recitals under the title "The Continuo Player's Revenge" — concerts spotlighting players who spend most of their time accompanying other, more prominent musicians. In the same spirit, the Bach Festival viola section has this year put together a program of its own. If we violists have any unifying beef, it's that we are constantly in the shadow of the violins, and accordingly, the one firm principle was that the program would be violin-free.

J.S. Bach is almost certainly the most-arranged composer in history, and people have written variations of his music for any number of reasons. There's the sheer fun of toying with it, for one, which must be the explanation of Zoltán Kodály's 1950 solo-viola version of the "Chromatic Fantasy." (Mercifully, he didn't attempt transcribing the ensuing Fugue.) It's an experiment that by any rational standard ought not to work, but it does; the viola can just encompass those cascades of notes, and in that unexpected timbre and with a violist's ability to inflect a line in ways a harpsichordist can't, the piece becomes something new and strange.

At the other end of the spectrum (and of the recital) is the arrangement of Bach's third *viola da gamba* sonata as a double-viola concerto. Bach was a notorious recycler of his own music, casting it repeatedly into other forms or instrumentations. In particular, there survive keyboard versions of several concertos that also survive in versions for other instruments (the A-minor and E-major violin concertos and Brandenburg 4, among others). Music historians have guessed from these that many other Bach keyboard concertos have string or wind antecedents, which is why we now have a Bach violin-and-oboe concerto, a Bach three-violin concerto, a Bach D-minor violin concerto, a Bach viola concerto, a Bach *oboe d'amore* concerto, and much else.

The current case is a little different. Scholars of music had long noted that the third of Bach's sonatas for *viola da gamba* and harpsichord was structured more like a concerto than a sonata. Given that the first sonata in the set was an arrangement (of a trio sonata for two flutes and continuo), it seemed plausible that the third was also one — a version of some lost double concerto. At least two musicologists "back-constructed" one, using the violas/gambas/cello/violone/harpsichord layout of the Sixth Brandenburg Concerto. (The version played here, reconstructed by Duncan Druce, puts the piece down a fifth into C minor. In our performance, a third viola and second cello replace Druce's gambas.)

Wilhelm Friedemann Bach, J. S.'s eldest son, had a taste for unusual instrumental combinations, which is perhaps how he came to write three duos for unaccompanied violas. They are genial pieces, even-handed in the distribution of tunes and passages, ingeniously crafted, and great fun to play. No. 1 is distinguished by a middle-movement "Lamento" that is unexpectedly affecting. The surrounding movements are all cheerful good will, especially the concluding gigue.

If any of our audience have encountered the name of Johann Georg Albrechtsberger before, it's most likely as the only composer ever to have written concertos for Jew's harp. But Albrechtsberger was in fact a famed contrapuntist and an acclaimed teacher of composition. Haydn accounted him the best composition teacher in Europe and urged the young Beethoven to study with him. His chamber music tends to be, Bach-like, in the form of preludes and fugues. The six sonatas for two violas and two cellos of Op. 21 (from 1801) are built that way. Sonata IV is in C, and it trades conspicuously on the open C string of the second cellist. The gentle prelude — enriched with the odd double-stop* so that sometimes there are five closely-spaced notes in a chord — is uncommonly rich and dark, making a good contrast with the vigorous fugue that follows it.

Anton Wranitzky, Czech violinist and composer, friend of Haydn and Beethoven, was obviously a violaphile. Among his works are a two-viola concerto and several quintets for the rich combination of one violin, two violas, and two cellos. But while there are a few other composers who tried such combinations, Wranitzky remains, so far as is known, the only composer to have written anything for five violas. He was hampered by the fairly restricted range of the instrument at the time, and so the textures tend towards simplicity — "two violas in thirds, doubled an octave down, with a fifth providing some sort of counterpoint" is more or less the working principle. It's a working principle with which you can have a great deal of fun, as the Polonaise we perform here demonstrates. Over the span of the whole piece, it might perhaps get a little old. Unless, of course, you're a violist.

— Michelle Dulak Thomson

Saturday Intermezzo Recital

July 23, 30, and August 6, 11:00 am • Sunset Center, San Carlos & Ninth, Carmel

This recital will be broadcast on KUSP 88.9 FM in July 2006

Matinee with Young Beethoven

Ludwig van Beethoven
1770–1827

I. Variations on Mozart's *"Là ci darem la mano"* from *Don Giovanni,* WoO 28

II. Duet for Viola and Cello, "With Two Eyeglasses Obbligato," WoO 32
Allegro

III. Septet in E-flat Major, Op. 20
Adagio – Allegro con brio
Adagio cantabile
Tempo di minuetto
Tema con Variazioni
Scherzo: Allegro molto e vivace
Andante con moto alla Marcia – Presto

Elizabeth Wallfisch, *violin;* George Thomson, *viola;*
Doug McNames, *cello;* Jordan Frazier, *bass*
Roger Cole, Neil Tatman, *oboe;* Ellen Sherman, *English horn;*
Bruce Nolan, *clarinet;* Jesse Read, *bassoon;* Chris Cooper, *horn*

The Intermezzo Recital Series is underwritten in part through the generosity of Mr. and Mrs. Jeptha A. Wade, Jr., and Mary Kay and Ward Crockett.

The Saturday Intermezzo Recitals are underwritten in part through the generosity of Ann and Glen Hiner, Barbara Bucquet, and Doolittle and Ganos Investment Counsel.

Program Notes

"You will receive Mozart's spirit from Haydn's hands" wrote Count Waldstein in twenty-one-year-old Beethoven's autograph book as he departed his native Bonn for Vienna. This was the second time Beethoven had made this journey. Five years earlier he had set out for Vienna with the intention of studying with Mozart, but was called back to Bonn because of his mother's death. In the meantime, Mozart also died, so Haydn was to fill the role of teacher and mentor, at least for awhile.

Within a few years Beethoven established himself as a virtuoso pianist, accomplished composer, and brilliant improviser in the great musical capital. His lessons with Haydn, with whom he had a touchy relationship, tapered off while the latter crowned his career with successful travels to England. In these early years, perhaps to avoid immediate comparisons with his teacher, Beethoven concentrated on instrumental forms — chamber music with piano and winds, piano concertos and piano sonatas — which were more strongly associated with Mozart than with Haydn. His skills as an improviser bore fruit in several sets of variations for diverse instrumental combinations. Many of the themes he chose were from well-known arias by Mozart. Certainly the most unusual instrumentation for these works — two oboes and english horn — was for his set of Variations on *Là ci darem la mano,* the famous duet from *Don Giovanni.* They were probably written at the same time as his trio for the same combination of instruments (Op. 87), and were first performed in December 1796.

As a teenager in Bonn, Beethoven played the viola in the court orchestra. He continued to play viola in private settings for some years in Vienna. After his death, two movements of a duet for viola and cello, written in the 1790's, were discovered in his sketchbooks. The curious title, "With Two Eyeglasses Obbligato," was probably a joke aimed at his friend, Baron Niklaus von Zmeskall, an amateur cellist who, like Beethoven, was known to wear eyeglasses. The Allegro movement is a fine example of Beethoven's early style in sonata form. His use of the instruments is idiomatic and brilliant. As with his early string trios of the period, he creates a great variety of textures and colors with limited resources while pouring forth seemingly boundless charm and melodic invention.

Beethoven's Septet was completed in 1799 and received its first public performance the next year at a benefit concert in Vienna's Burgtheater. This event, the first of a series for Beethoven, was called an *Akademie*. It also featured his First Piano Concerto and First Symphony. The Septet can be said to straddle the two centuries symbolically as well as chronologically. Written in the light, divertimento style for which Mozart was so well known, it also hints at Beethoven's future symphonic ambitions. The divertimento, or serenade, was customarily intended for entertainment rather than deep emotional involvement. Wind instruments were usually featured, especially when such music was intended for outdoor functions. Beethoven satisfied that tradition by creating one of his most accessible and beloved works. At the same time, his inventive genius elevated the musical material to a more profound level. This would also prove to be his final chamber work with wind instruments, although his experience with them would forever enrich his symphonic writing.

The Septet's Adagio introduction serves to establish the tonality (key) of the work and display its instrumental colors. The half-step motive first heard in the violin is essential to the entire piece; most of the themes in the various movements contain some variation on this interval. The Allegro con brio is in sonata form, but with a relatively brief development section, in keeping with the overall relaxed spirit of the divertimento. The brief three-note phrase linking sections of the movement recalls the opening Adagio. The Adagio cantabile exploits the lyrical qualities of the clarinet. So natural is its inclusion in the Septet that one tends to forget what a relative novelty this instrument was at the time. Scarcely a decade had passed since the appearance of Mozart's sublime works for this instrument. Beethoven borrowed the theme for the Tempo di minuetto from his own as-yet-unpublished Piano Sonata in G Major. It would appear several years later as Op. 49, No. 2.

The simple theme of the next movement, Tema con Variazioni, was once believed to be a popular Rhenish song, but that theory has not held up. Each of the instruments is given its chance to shine in this movement, upholding Beethoven's promise to his publisher that all of the instruments in this work were *obbligato*.* As he stated: *"I cannot write anything which is not obbligato, as I came into the world with an obbligato accompaniment."* Just as the Tempo di minuetto makes a final, polite nod to the eighteenth century, the Scherzo looks to the future. It would prove to be Beethoven's favored form in all of his subsequent instrumental works. The somber Andante con moto alla marcia serves as an effective foil for the exuberant Presto finale. In this sonata-form movement, the violin eventually breaks free with a *virtuoso solo cadenza*,* inviting the rest of the ensemble back, after a series of half-steps, to join in at the recapitulation*.

The Septet was an instant and enduring success, so much so that it would later become a source of irritation to Beethoven, who was more interested in promoting his more progressive music. Decades later, he would say "Damn that work; I wish it could be burned." But Haydn, who had been critical of some of Beethoven's more adventuresome tendencies, thought highly of the Septet. According to Tovey, it was perhaps "the only work of Beethoven's which earned Haydn's unqualified and enthusiastic praise."

— Allen Whear

Twilight Concert No. 1

July 20, 5:30 pm • Church in the Forest, Robert Louis Stevenson School, Pebble Beach

This concert will be broadcast on KUSP 88.9 FM on Tuesday, July 26, 2005 at 7 pm

Reed and Pipe Dreams

Johann Sebastian Bach
1685–1750

I. Trio Sonata in G Major for Violin, Oboe and Continuo, BWV 1039
Adagio
Allegro ma non presto
Adagio e piano
Presto

Arcangelo Corelli
1653–1713

II. Sonata in E Major for Violin and Continuo, Op. 5, No. 11
Preludio: Adagio
Allegro
Adagio
Vivace
Gavotta: Allegro

Benedetto Marcello
1686–1739

III. Concerto in C Minor for Oboe
Allegro
Adagio
Allegro

J.S. Bach

IV. Three Chorale Preludes on *Allein Gott, in der Höh sei Ehr'* (To God on High Alone Be Glory), BWV 711, 663 and 715

J.S. Bach

V. Two Chorale Preludes
Schmücke dich, o liebe Seele (Adorn thyself, o dear soul), BWV 654
Nun komm, der Heiden Heiland (Come now, Savior of the Gentiles), BWV 599

Georg Philipp Telemann
1681–1767

VI. Trio Sonata in B-flat Major for Oboe, Violin and Continuo
Vivace
Siciliana
Allegro

Roger Cole, *oboe;* Carolyn Canfield Cole, *violin*
William Skeen, *cello;* Andrew Arthur, *organ*

The Twilight Concert Series is underwritten in part through the generosity of Hahn Estates, Mr. and Mrs. John W. Buffington, and Michael and Jeanne Adams.

The Reed and Pipe Dreams Concert is underwritten in part through the generosity of Alain Pinel Realtors.

Twilight Concert No. 2

July 26, 5:30 pm • Church in the Forest, Robert Louis Stevenson School, Pebble Beach

This concert will be broadcast on KUSP 88.9 FM in July 2006

Carmel Bach Festival Youth Chorus
John Koza, *Conductor*

Ludovico da Viadana *1564–1645*	**I. *Exultate justi* ("Rejoice in the Lord, O Ye Just")**
Anton Bruckner *1824–1896*	**II. *Locus iste* ("This Place")**
Josquin Desprez *c. 1440–1521*	**III. *Ave Maria***
Ernani Aguiar *b. 1950*	**IV. Salmo 150 ("Psalm 150")**
Johann Sebastian Bach *1685–1750*	**V. *Komm, süsser Tod* ("Come, Sweet Death")**
J.S. Bach	**VI. *Lobet den Herrn, alle Heiden,* BWV 230 ("Praise the Lord, All Nations")**
Gyorgy Orban *b. 1947*	**VII. *Daemon irrepit callidus* ("The Devil Sneaks Expertly")**
	VIII. Every Time I Feel the Spirit Afro-American Spiritual arr. William L. Dawson
	IX. There Is a Balm in Gilead Afro-American Spiritual arr. William L. Dawson
Nathaniel Pangrazio *b. 1985*	**X. O my Luve's like a red, red rose** *(commissioned work)*
Franz Joseph Haydn *1732–1809*	**XI. Missa brevis Sancti Joannis de Deo** Kyrie – Gloria – Credo – Sanctus – Benedictus – Agnus Dei

Lila Woolman, Jessica Poll, *violin;* Nancy Skei, *cello;* Plamen Velikov, *contrabass*

The Twilight Concert Series is underwritten in part throught the generosity of Hahn Estates, Mr. and Mrs. John W. Buffington, and Michael and Jeanne Adams.

The Carmel Bach Festival Youth Chorus is made possible through the generosity of The Robert and Virginia Stanton Endowment Fund, Community Foundation for Monterey County.

Twilight Concert No. 3

July 27, 5:30 pm • Church in the Forest, Robert Louis Stevenson School, Pebble Beach

This concert will be broadcast on KUSP 88.9 FM in July 2006

A Twilight Offering

Johann Sebastian Bach
1685–1750

I. Trio Sonate in C Minor from *The Musical Offering,* BWV 1079
Largo
Allegro
Andante
Allegro

Jean-Philippe Rameau
1683–1764

II. Premier Concert in C Major from *Pièces de Clavecin en Concerts*
La Coulicam
La Livri
Le Vezinet

Georg Philipp Telemann
1681–1767

III. Quartet No. 1 in D Major for Flute, Violin, Viola da Gamba and Continuo ("Paris")
Prélude: Vivement
Tendrement
Vite
Gayment
Moderement
Vite

Kimberly Reighley, *transverse flute;* Monica Waisman, *violin*
Joanna Blendulf, *viola da gamba, cello;* Doug McNames, *cello*
Yuko Tanaka, *harpsichord*

The Twilight Concert Series is underwritten in part throught the generosity of Hahn Estates, 'Mr. and Mrs. John W. Buffington, and Michael and Jeanne Adams.

The Twilight Offering is underwritten in part through the generosity of First National Bank.

Twilight Concert No. 4

August 3, 5:30 pm • Church in the Forest, Robert Louis Stevenson School, Pebble Beach

This concert will be broadcast on KUSP 88.9 FM in July 2006

Revolutionary Beethoven

Edouard Dupuy
ca. 1770–1822

I. Quintett in A Minor for Bassoon and String Quartet
Allegro moderato
Andante sostenuto
Allegro

Jesse Read, *bassoon*

Ludwig van Beethoven
1770–1827

II. String Quartet in F Major, Op. 59, No. 1 ("Razumovsky")
Allegro
Allegretto vivace e sempre scherzando
Adagio molto e mesto
Thème russe. Allegro

The Festival Quartet
Emlyn Ngai, *violin*
Naomi Guy, *violin*
George Thomson, *viola*
Doug McNames, *cello*

The Twilight Concert Series is underwritten in part through the generosity of Hahn Estates, Mr. and Mrs. John W. Buffington, and Michael and Jeanne Adams.

Candlelight Concert No. 1

July 17, 9:00 pm • All Saints Church, Dolores & Ninth, Carmel

Intimate Bach
Emlyn Nagai, *violin*

Johann Sebastian Bach
1685–1750

I. Partita No. 1 in B Minor for Unaccompanied Violin, BWV 1002
Allemande
Double
Corrente
Double
Sarabande
Double
Tempo di Borea
Double

Giuseppe Tartini
1692–1770

II. Sonata in D Minor for Violin senza basso, D. 3
Cantabile
Presto
Giga non presto
Presto

J.S. Bach

III. Sonata No. 3 in C Major for Unaccompanied Violin, BWV 1005
Adagio
Fuga
Largo
Allegro assai

The Candlelight Concert Series is underwritten in part through the generosity of Charles Grauling and Nancy Jones.

Candlelight Concert No. 2

July 24, 9:00 pm • All Saints Church, Dolores & Ninth, Carmel

In Threes, the Trinity: Joyful and Sacred, To Dance For! Part One
Elizabeth Wallfisch, *violin*

Louis-Gabriel Guillemain
1705–1770

I. Minueto in A Major with Four Variations
From *Amusement pour le violon seul,* Op. 18

Johann Paul Westhoff
1656–1705

II. *Suite pour le violon seul sans basse*
Prelude
Le meme prelude en diminution
Allemande
Courante
Sarabande
Gigue
Autre gigue

Johann Sebastian Bach
1685–1750

III. Partita No. 3 in E Major for Unaccompanied Violin, BWV 1006
Preludio
Loure
Gavotte en Rondeau
Menuet 1
Menuet 2
Bourée
Gigue

The Candlelight Concert Series is underwritten in part through the generosity of Charles Grauling and Nancy Jones.

The Candlelight Concert No. 2 is underwritten in part through the generosity of Yale Pacific, Inc.

Candlelight Concert No. 3

July 31, 9:00 pm • All Saints Church, Dolores & Ninth, Carmel

In Threes, the Trinity: Joyful and Sacred, To Dance For! Part Two
Elizabeth Wallfisch, *violin*

Louis-Gabriel Guillemain
1705–1770

I. Gavotte: Andantino in C Major with Four Variations
From *Amusement pour le violon seul,* Op. 18

Johann Paul Westhoff
1656–1705

II. Suite No. 5 in D Minor for Unaccompanied Violin
Allemande
Courante
Sarabande
Gigue

Johann Sebastian Bach
1685–1750

III. Partita No. 2 in D Minor for Unaccompanied Violin, BWV 1004
Allemande
Corrente
Sarabande
Giga
Ciaccone

The Candlelight Concert Series is underwritten in part through the generosity of Charles Grauling and Nancy Jones.

Old First Series Concert

July 25, 8:00 pm • Old First Presbyterian Church, Van Ness and Sacramento, San Francisco

Festival Chorale and Members of the Festival Orchestra
William Jon Gray, *Conductor*

Vespro della Beata Vergine 1610
(Vespers of the Blessed Virgin Mary)

Claudio Monteverdi
1567–1643

I. **Versicle and Response: *Domine ad adjuvandum***
(O Lord, make haste to help me)
II. **Psalm 110: *Dixit Dominus*** (The Lord said unto my Lord)
III. **Motet: *Nigra sum sed formosa*** (I am black but beautiful)
IV. **Psalm 113: *Laudate pueri Dominum*** (Praise the Lord, children)
V. **Motet: *Pulchra es amica mea*** (You are beautiful, my love)
VI. **Psalm 122: *Lætatus sum*** (I rejoiced when they said unto me)
VII. **Motet: *Duo Seraphim*** (Two Seraphim cried one to the other)
VIII. **Psalm 127: *Nisi Dominus*** (Unless the Lord builds the house)
IX. **Motet: *Audi cœlum verba mea*** (Hear, O heaven, my words)
X. **Psalm 147: *Lauda Jerusalem Dominum*** (Praise the Lord, O Jerusalem)
XI. **Sonata: *Sancta Maria ora pro nobis*** (Holy Mary, pray for us)
XII. **Hymn: *Ave maris stella*** (Hail, star of the sea)
XIII. **Magnificat**
Magnificat anima mea Dominum (My soul magnifies the Lord)
Et exultavit (and my spirit has rejoiced in God my Savior)
Quia respexit (For He has regarded the lowliness of His handmaiden)
Quia fecit (For He who is mighty has done great things to me)
Et misericordia (and His mercy is on them who fear Him)
Fecit potentiam (He has shown strength with His arm)
Deposuit potentes (He has deposed the mighty from their seats)
Esurientes (He has filled the hungry with good things)
Suscepit Israel (He has helped His servant Israel)
Sicut locutus est (As it was spoken to our forefathers)
Gloria Patri (Glory to the Father and to the Son and to the Holy Spirit)
Sicut erat (As it was in the beginning)

The audience is respectfully asked to withhold applause until the end of the concert.

Monica Waisman, Joseph Tan, Alicia Yang, *violins;* Meg Eldridge, Nancy Lochner, *violas;* William Skeen, baroque *cello;* Bruce Moyer, *double bass;* Steve Escher, Joyce Hamilton-Johnson, *cornetti;* Bruce Chrisp, Suzanne Mudge, Wayne Solomon, *sackbuts;* Herb Myers, Annette Bauer, *recorders;* Richard Kolb, *theorbo;* Michael Beattie, William Jon Gray, *harpsichord and organ*

Goldman Sachs is the exclusive sponsor of this concert.

Concerts on the Bay

July 10, 5:00 pm • Monterey Plaza Hotel & Spa, Monterey

Monterey Bay Symphony Brass Ensemble
Carl Christensen, *Conductor*

Tielman Susato *1500–1561*	**I. The Battle** *ed. Carl Christensen*
Gottfried Reiche *1667–1734*	**II. Sonatas No. 1, 18 and 24 from *Vierundzwanzig neue Quatricinia* (Leipzig, 1696)** *ed. Robert King*
Dietrich Buxtehude *1637–1707*	**III. Fanfare and Chorus from *Ihr Lieben Christen, Freut Euch Nun*** *ed. King*
Aurelio Bonelli *c. 1600*	**IV. Toccata "Athalanta" for Two Choirs from *Il primo libro de Ricercari et Canzoni*** *ed. King*
Giovanni Gabrieli *1557–1612*	**V. *Hodie Christus Natus Est* for two choirs (1597)** *ed. Christensen*
George Frideric Handel *1685–1759*	**VI. Selections from Water Music (1717)** *ed. King* Allegro Air Hornpipe
Andrea Gabrieli *c. 1520–1586*	**VII. Alla Battaglia** *ed. Christensen*
Giovanni Gabrieli	**VIII. Canzon Duodecimi Toni for Two Choirs (1597)** *ed. King*
George Frideric Handel	**IX. Suite in D Major for Trumpet** ed. Christensen Overture – Jig – Aria – Bourée – March Wolfgang Basch, *trumpet soloist*
Andrea Gabrieli	**X. Magnificat for Three Choirs** *ed. Christensen*
George Frideric Handel	**XI. Selections from Music for the Royal Fireworks (1749)** *ed. David Marlatt* Ouverture – Bourrée – La Rejouissance – Menuet

Concerts on the Bay

July 24, 5:00 pm • Monterey Plaza Hotel & Spa, Monterey

Monterey Bay Symphony String Ensemble
Carl Christensen, *Conductor*

Jean Joseph Mouret *1682-1738*	**I. Suite de Symphonies** *Rondeau* *Gracieusement, san lenteur* *Allegro*
Johann Pachelbel *1653-1706*	**II. Canon**
Henry Purcell *1659-1695*	**III. The Fairy Queen** *Jig* *Hornpipe* *Dance for the Fairies* *Monkey's Dance* *Chaconne: Dance for Chinese Man and Woman*
Benjamin Britten *1913-1976*	**IV. Simple Symphony, Op.4** *Boisterous Bourrée* *Playful Pizzicato*
Antonio Vivaldi *1678 - 1741*	**V. Spring – Concerto, Op. 8, No.1** *Allegro* (Spring's awakening – Song of the birds – The springs gush out – Thunder – Song of the birds)
INTERMISSION	
William Boyce *1711-1779*	**VI. Symphony No. 1 in Bb Major** *Allegro* *Moderato e dolce* *Allegro*
Johann Sebastian Bach *1685-1750*	**VII. AIR from the Third Orchestral Suite**
Henry Purcell	**VIII. *When I am Laid in Earth* from *Dido and Aeneas*** Elsbeth Franks, *soprano*
George Frederic Handel *1685-1759*	**IX. *Lascia Ch'io Pianga* from *Rinaldo***
Peter Warlock *1894-1930*	**X. Capriol Suite** Based on Dance Tunes from Arbeau's *"Orchésographié"* (1588) *Basse-Danse – Pavane – Bransles*
George Frideric Handel	**XI. Concerto Grosso, Op. 6, No. 1** *Allegro* *Allegro*

Family Concert No. 1

July 23, 4:00 pm • Sunset Center, San Carlos & Ninth, Carmel

Carmel Bach Festival Youth Chorus
John Koza, *conductor*

Ludovico da Viadana *1564–1645*	***Exultate justi*** **("Rejoice in the Lord, O Ye Just")**
Anton Bruckner *1824–1896*	***Locus iste*** **("This Place")**
Josquin Desprez *c. 1440–1521*	***Ave Maria***
Ernani Aguiar *b. 1950*	**Salmo 150 ("Psalm 150")**
Johann Sebastian Bach *1685–1750*	***Komm, süsser Tod*** **("Come, Sweet Death")**
J.S. Bach	***Lobet den Herrn, alle Heiden,*** **BWV 230 ("Praise the Lord, All Nations")**
Gyorgy Orban *b. 1947*	***Daemon irrepit callidus*** **("The Devil Sneaks Expertly")**
arr. William L. Dawson	**Every Time I Feel the Spirit Afro-American Spiritual**
arr. William L. Dawson	**There Is a Balm in Gilead Afro-American Spiritual**
Nathaniel Pangrazio *b. 1985*	**O my Luve's like a red, red rose** *(commissioned work)*

Family Concert No. 2

July 30, 4:00 pm • Sunset Center, San Carlos & Ninth, Carmel

Young Artist Concert
hosted by Olga Ospina, KION-46

A Bouquet of Music by Johann Sebastian Bach

The Carmel Bach Festival proudly presents the winners of our Third Annual Young Artist Auditions, talented young musicians from the Central Coast area, in a free informal program.

Li Schmidt, *piano*
age 15 - Monterey High School

***Fantasia* from Partita Nr. 3 in A Minor, BWV 827**

Gabrielle Micheletti, *piano*
age 11 - Sacred Heart School, Salinas

***Sarabande* from French Suite No. 1 in D Minor, BWV 812**
***Minuets I* and *II* from French Suite No. 3 in B Minor, BWV 814**

Shine Kim, *piano*
age 13 - Scotts Valley Middle School

***Toccata* in E Minor, BWV 914**

Nathanael Pangrazio, *piano*
age 19 - Monterey Peninsula College

***Prelude* and *Fugue* No. 4 in C-Sharp Minor, BWV 848**

Katie Ramp, *flute*
age 15 - York School, Monterey

***Corrente* from Partita in A Minor, BWV 1013**

Sarah Chang, *piano*
age 12 - home school

***Prelude* from English Suite No. 2 in A Minor, BWV 807**

Alana Murphy
age 18 - Indiana University

***Ouverture, Allemande,* and *Gigue* from Partita No. 4 in D Major, BWV 828**

(Please see the Glossary of Terms on page 117 in the Festival Program Book for definitions of "BWV" and other musical terms.)

Saturday Master Class Showcase

Saturday, August 6 only, 2:30 pm • Sunset Center, San Carlos & Ninth, Carmel

This Recital will be broadcast on KUSP 88.9 FM in July 2006

The Virginia Best Adams Vocal Master Class Showcase Concert

2005 Adams Fellows

Jacqueline Horner, *soprano* Sonia Gariaeff, *mezzo-soprano* Brigham Timpson, *tenor* Robert Samels, *bass-baritone*

with

Kimberly Reighley, *flute;* Neil Tatman, *oboe;* Patricia Ahern and Alicia Yang, *violins;* Meg Eldridge and Alissa Smith, *violas*
Allen Whear, *cello;* Bruce Moyer, *double bass;* Michael Beattie, *harpsichord, organ*

Johann Sebastian Bach *1685–1750*	**I.**	**Chorus: *Nun komm, der Heiden Heiland* (from Cantata BWV 61, *Nun komm, der Heiden Heiland*)** *Full Ensemble*
George Frideric Handel *1685–1759*	**II.**	**Aria: *Dopo Notte* (from the opera *Ariodonte*)** *Ms. Gariaeff*
Handel	**III.**	**Aria: *Where'er you walk* (from the dramatic oratorio *Semele*)** *Mr. Timpson*
Handel	**IV.**	**Aria: *Fra l'ombre e gl'orrori* (from the opera *Sosarme*) Mr. Samels**
J.S. Bach	**V.**	**Aria: *Heute Noch* (from Cantata BWV 211, *Schweigt stille!*)** *Ms. Horner*
Handel	**VI.**	**Duet: Tacete, ohime, tacete!** *Ms. Gariaeff and Mr. Samels*
Handel	**VII.**	**Aria: *Love sounds the alarm* (from the opera *Acis and Galatea*)** *Mr. Timpson*
Handel	**VIII.**	**Aria: *As when the dove* (from the opera *Acis and Galatea*)** *Ms. Horner*
J.S. Bach	**XI.**	**Aria: *Ach Bliebe* (from Cantata BWV 11, *Lobet Gott*)** *Ms. Gariaeff*
Handel	**X.**	**Duet: *Caro autor di mia doglia*** *Ms. Horner and Mr. Timpson*
Handel	**XI.**	**Aria: *Nasce al bosco* (from the opera *Ezio*)** *Mr. Samels*
J.S. Bach	**XII.**	**Chorale: *Gloria sei dir gesungen* (from Cantata BWV 140, *Wachet auf!*)** *Full Ensemble*

This is the final event of the 2005 Adams Vocal Master Class.
David Gordon, Kendra Colton, Benjamin Butterfield, and Michael Dean, faculty; Michael Beattie, repetiteur.

Information about Adams Master Class participants 1993-2005 may be found on the Adams Master Class Website: www.spiritsound.com/bachinfo.html.

The Carmel Bach Festival is deeply grateful to the Carmel Presbyterian Church for graciously providing facilities for the Adams Master Class working sessions.

This program is generously made possible each year by the Virginia Best Adams Endowment Fund.

Guardian Angels

The Guardian Angels are a group of Carmel Bach Festival donors who, in addition to their annual contributions, have made an "investment" in the financial future of the Festival. A special fund has been created which will assure adequate funding for the Festival's operations each year for the upcoming season. The Guardian Angel Fund will help underwrite festival operations, thereby assuring funding for festival expenditures at the beginning, rather than at the end, of each year. When the Festival has received all operating and gift income from that year's season, the Guardian Angel Fund will be restored for use in pre-funding the Festival's operations for the following year.

This year, the following Founders inaugurated the Guardian Angel Fund with a trip to Italy and the first ever European performance by a Carmel Bach Festival ensemble in the historic church of San Domenico in Cortona. The Carmel Bach Festival soloists included Concertmaster, Elizabeth Wallfisch (London); soprano, Rosa Lamoreaux (Washington, DC), a long term and beloved Festival artist; Wolfgang Basch (Frankfurt), virtuoso trumpet; Andrew Arthur (London), harpsichordist extraordinaire; and last, but certainly not least, our own Managing Director and principal bassoon, Jesse Read (Vancouver). This was truly an international musical experience for all.

For information about becoming a Guardian Angel, please contact Jesse Read or Jack Buffington at (831) 624-1521 for details about this wonderful program.

Guardian Angel Founders

Mrs. Joseph J. Jacobs
Dr. and Mrs. Michael Adams
Andrew Arthur
Wolfgang Basch
Mr. and Mrs. John W. Buffington
Dr. and Mrs. John Castagna
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Jesse Read
Mr. and Mrs. Robert Sullivan, Jr.
William Urbach and Janet Effland
Mr. and Mrs. Jeptha A. Wade, Jr.
Elizabeth Wallfisch

Golden Chairs

Principal Gifts to the Endowment Fund

Gifts to the permanently restricted Endowment Fund provide an ongoing source of investment income to the Festival through its Foundation. It is a privilege in this 68th Anniversary Season to add a new Distinguished Artist Golden Chair through the generosity of the Brenner Family in memory of Alan T. Brenner

Impresario Chairs

VIRGINIA BEST ADAMS MASTER CLASS
Friends and Family of Virginia Best Adams

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Ruth S. Hoffert, Mary Jo and Bruce Byson

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In honor of Sandor and Priscilla Salgo from their friends

CHORAL DIRECTOR
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In memory of Alan T. Brenner
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MEZZO-SOPRANO
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In memory of Howard Bucquet
Barbara Bucquet

ORGAN
In memory of Mary and Arthur Fellows
Jane and Jack Buffington

SOPRANO
Betty Jo and Robert M. Graham

TENOR
Margot Power and John Clements

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In memory of Vivian Hales Dean
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Glossary of Musical Terms *compiled by Jean M. Widaman*

Affekt (Affection) Term used in German Baroque music for the expressive character of a piece — joyful, fearful, sorrowful, and so forth. The eighteenth-century Doctrine of the Affections (*Affektenlehre* in German) maintained that music has the power to move the affections (emotions) of the listener through the use of specific musical devices, for instance, choice of key or instrumental color — as in Bach's choice of D major and high D trumpets for the exuberant "Gloria" of *the B Minor Mass* — or a downward marching bass line, employed with tragic effect in the "Crucifixus."

Aria A song for solo voice with instrumental accompaniment, usually found in the context of larger works such as operas, oratorios, and cantatas. A da capo aria, in wide use in Bach's time, has three sections — an opening "A" section, a contrasting "B" section, and a repeat of the "A" section. The instruction *da capo* ("from the beginning") at the end of the "B" section told the performers to go back and repeat the A section. The first section didn't sound the same as it did the first time, however. The singer was expected to add vocal "ornaments" — additional notes that weren't in the written score — to astonish the audience with his or her vocal agility.

Arioso "Melodious, Graceful." A short vocal movement in the style of an aria, but more free form and less symmetrical in construction.

Baroque Designation for a period in the cultural history of the West lasting from roughly 1600 to 1750. (Bach's death in 1750 offers a convenient date for the close of the era.) The term comes from the Portuguese word, *barroco,* referring to an irregularly shaped pearl prized in the making of fine jewelry. Critics of the later eighteenth century used the term to mean "strange," "bizarre," "unnatural" and "unrefined" when discussing the arts of the previous generation. Music of the Baroque era typically emphasized bold contrasts, ongoing rhythmic momentum and strong bass lines to support the harmony.

Basso continuo A continuous bass line found in ensemble music of the Baroque period. The word "continuo" used alone may also refer to the musicians who perform this part. At least two musicians were required in most cases — one to play the bass line on a melody instrument — cello, bass viol, double bass or bassoon — the other playing an instrument capable of producing chords — an organ, harpsichord, or theorbo (bass lute). This performer filled in the harmonies indicated by numbers written above or below the bass line.

BWV Abbreviation for *Bach-Werke-Verzeichnis,* the catalogue of Bach's works published by Wolfgang Schmieder in 1950 and updated several times since then. The numbers are used to specifically identity the many works of Bach, but do not indicate the chronology of the composition. See "Hob" and "K."

Cadenza an ornamental free-form passage near the conclusion of a vocal aria or instrumental movement, either written by the composer or improvised by the performer.

Canon A piece involving two or more voices that share an identical melody but begin at different times. A round is the simplest type of canon. In more complex canons, succeeding voices might enter two, three or more notes above or below the first. They can replicate the pitches of the original melody in reverse order, upside-down, or even upside-down and backwards. They may also proceed at a faster or slower pace than the original melody. The ethereal beauty of Bach's canons in the *Goldberg Variations, The Musical Offering, The Art of Fugue* and elsewhere belies the technical ingenuity involved in their creation.

Cantabile In a singing manner, from Latin "cantare" — to sing.

Cantata A piece of vocal chamber music consisting of several recitatives and arias, and sometimes an opening and closing chorus or chorale. Bach composed more than 300 cantatas, of which around 200 survive today. Most were sacred cantatas created for use in the Lutheran service. The typical Bach cantata contained texts related to the Gospel read on a specific day in the church year and performed just before that day's homily. He also wrote secular cantatas for occasions like weddings, birthdays, name days, academic ceremonies and accessions to office.

Cantus firmus A melody featured prominently within a larger musical texture, often sung by a section of a chorus in unison. In the Baroque era, composers often derived a cantus firmus melody from a "Chorale" melody (see below).

Chaconne A Latin-American dance that became popular in seventeenth- and eighteenth-century Europe. It is based on the constant repetition of a four-bar chord pattern and variations on that pattern. An inventive composer could achieve an infinite variety of effects with such limited material, as Bach did in the celebrated conclusion to his Partita for Solo Violin, BWV 2004, which may be heard in one of the Candlelight Recitals.

Chorale A Lutheran hymn for congregational singing, such as those created by Martin Luther and his followers at the outset of the Protestant Reformation. Chorale melodies adapted from earlier Medieval chants were given decisive rhythms so untrained singers could sing them more easily. The texts, in German instead of Latin for the instruction of the faithful, consisted of many stanzas, which Bach and his contemporaries knew by heart. A simple, four-part chorale brings a number of Bach's sacred cantatas to a satisfying close. The word **"Chorale"** may also refer to a vocal ensemble, such as the 28-voice Carmel Bach Festival Chorale.

Coda A final section in a musical composition, a "summing up" to create a more effective termination.

Collegium Musicum Latin: "musical guild." The term originated in the German-speaking regions of Europe in the 16th Century, referring to societies, organizations, or "clubs" formed to perform music in non-church settings. J.S. Bach directed a Collegium Musicum of university students and townspeople in the 1720s and 1730s, performing in Leipzig coffee houses. A Collegium Musicum was founded by Moravians in Bethlehem, Pennsylvania in 1744. Benjamin Franklin describes it in his diary.

Concertino The group of "Concerto" soloists in a Baroque "Concerto Grosso" such as Bach's Brandenburg Concertos. See **"Ripieno."** At the 2005 Bach Festival we are performing the Mass in B Minor in a "Concertino/Ripieno" form, with certain choral passages performed by a group of solo voices from the choral ensemble.

Concerto A multi-movement work based on the contrast between a soloist or group of soloists and a larger ensemble. The *Concerto grosso* of the later Baroque period features several soloists pitted against a larger group of musicians, as in Bach's *Brandenburg Concerto No. 5,* where solo violin, flute and harpsichord engage in spirited competition with a larger string ensemble. Solo concertos require a single virtuoso soloist, who at some points merges back into the ensemble.

Con sordino "With mute." An indication to instrumentalists to employ a mute to dampen or soften the sound of the instrument.

Continuo See **"Basso continuo"**

Counterpoint / Contrapuntal A musical form in which multiple melodies interact and support each other in a complex way to form the substance of the work. (As opposed to a single melody supported by chords.) The art of writing counterpoint was considered a key skill in Baroque composers, and J.S. Bach was a renowned master of this art.

Divertimento A short, light composition, written in a pleasing and familiar style. Often a suite with multiple short movements. Sometimes a composition inserted between acts or at the conclusion of an opera.

Double French word for a type of variation which follows a dance, in which ornamentation and elaboration are incorporated into the fabric of the original piece while the supporting harmonies remain essentially the same.

Double stopping Playing two strings simultaneously on violin or other bowed string instrument, while "stopping" them, or depressing them on the fingerboard with the fingers of the left hand.

Folia A harmonic pattern and associated tune popular with musicians of the Baroque period. It served as a framework for creating songs, dances, and sets of variations, both improvised and composed. It was originally associated with wild singing and dancing, thus the name, *"folia,"* from the Portuguese and Italian word for "insanity." A set of Folia Variations by Vivaldi will be performed on the Tuesday afternoon Intermezzo Recitals. (Sorry, no wild dancing allowed.)

French Overture A type of operatic overture developed by Jean-Baptiste Lully. It opens with a slow section in duple or quadruple time with stately dotted rhythms, closing in the dominant. A repeat of this leads to a fast fugal section, often in triple or compound time, which may lead to a return of the slow introductory material; this second section is then usually repeated. In French opera overture tradition rather than German keyboard tradition; German court composer turning out dozens of these for the frenchified taste

Fugue A composition (or part of a composition) in which a single, easily recognized theme, called the "fugue subject," is announced by one voice then echoed by others, entering one at a time. Once all voices are in play, they proceed without interruption into an episode of free counterpoint, punctuated from time to time by restatements of the original subject. Many fugues come to an exhilarating close with a series of overlapping entries called a *"stretto."* The term "fugue" comes from the Latin word *fuga,* meaning "flight."

Gigue "Jig." A lively dance form often used in Baroque instrumental music. It is thought to derive from the German word "Geig" or "fiddle."

Hob Haydn's works are identified by Hob. (Hoboken) numbers, assigned by Anthony van Hoboken in his 1957 Haydn catalogue. See also **"BWV"** and **"K."**

K "K" numbers identify Mozart compositions in chronological order of their composition. Ludwig Ritter von Köchel's 1862 Mozart catalogue was the first attempt to identify all the works of a composer. See also **"Hob"** and **"BWV."**

Kapellmeister Literally "Master of the Chapel." In our modern terms, this common Baroque title (held by Bach and many others) encompasses "Bandmaster," "Conductor," and "Ensemble Leader." Often refers to the master of music in a royal court: leader of the orchestra and composer of music for court use.

Libretto The text or script of an opera, cantata, oratorio, or other work for voices and orchestra. Composers and librettists often collaborated in shaping the libretto. Also, a printed version of the script sold to members of the audience. The term *libretto* means a "small book," like the ones early opera audiences purchased at the opening of a new opera. Printed librettos typically contain a listing of the cast of characters and the text and/or translation. They may also provide a synopsis of the plot, description of scenes and stage directions.

Manual Harpsichords and organs often have more than one keyboard. Each keyboard is called a "manual."

Mass The most important service of the Roman Catholic Church, dating back to the early Middle Ages. Since the fourteenth century composers have created musical settings of the Latin texts said at nearly every Mass — the *"Kyrie,"* a plea for God's mercy, the *"Gloria,"* a jubilant song of praise, the *"Credo,"* a statement of Christian belief, the *"Sanctus,"* a hymn of adoration, and the *"Agnus Dei,"* a three-fold petition ending with the words *"Dona nobis pacem"* — "Grant us thy peace."

Minuet Originally refers to a dance in "triple time" (three beats per measure, as 3/8) and moderate tempo. This is one of the few early common Baroque dance forms to survive into the late-18th century era of Mozart and Haydn, and a "minuet" movement is a standard component of the early classical symphonies of those and other composers of that time.

Movement A self-contained portion of a larger musical work, like a chapter in a book. Individual movements of sonatas, concertos, symphonies and other large-scale works usually differ in character (cheerful vs. pensive), key (C Major vs. A Minor), meter (4 vs. 3 beats per bar), tempo (fast vs. slow), and thematic material. Movements are often identified in modern concert programs by their tempo markings, for instance, Allegro, Andante or Presto.

Obbligato A solo instrument featured prominently in an aria or other ensemble work, partnering equally with the solo voice.

Opus numbers Assigned to works published by a composer during his or her lifetime, for instance, Beethoven's *Symphony No. 9,* Op. 125, which will be performed on the Friday night concerts. WoO designations (for *Werk ohne Opuszahl,* a "work without opus number") are used for works published posthumously, such as Beethoven's *Musik zu einem Ritterballett* (Music for a Knight's Ballet), WoO 1, heard on the Tuesday night concerts.

Oratorio A musical drama based on sacred subject matter and performed without scenery, costumes or action. Many oratorios of the Baroque period were retellings of biblical stories, presented as a series of recitatives, arias and choruses. The stylistic parallels between oratorios and the wildly popular operas of the period were the cause of much tongue wagging in certain quarters. When theatres and opera houses were closed during Lent, opera-starved audiences flocked to oratorio performances instead.

Orchestration Composers use carefully chosen combinations and numbers of orchestral instruments to achieve specific colors, timbres, and textures.

Overture An instrumental introduction to an opera or oratorio.

Partita A suite of movements representing dances popular during the Baroque era. The typical order of movements — Prelude, Allemande, Courante, Sarabande and Gigue, each with its own musical personality — resulted in vivid contrasts from one movement to the next. When Bach published six partitas for solo keyboard, he indicated on the title page that they were "composed for music lovers, to delight their spirits." His partitas for solo violin, likewise, are a delight for listeners and a *tour de force* for the performer.

Parts See **"Performance Parts"**

Passacaglia A slow "dance" form, often in triple rhythm, featuring prominently a heavy, repetitive melody in the bass line.

Performance Parts Instrumentalists do not play from a "full score" (in modern terms, the conductor's score) containing the music for all instruments. Performance parts contain only the music for each individual performer.

Pizzicato "Plucked." An indication to string instrument players to pluck the strings, rather than use the bow.

Polychoral "Multiple Choruses." The use of two or more separate choruses within a larger work, each chorus singing its own separate part, and often "answering" or "echoing" each other. Monteverdi's "Vespers" is a prime example of this form.

Polyphonic Music that combines two or more independent melodic lines.

Recapitulation See **"Sonata Form."**

Recitative Music for solo voice that increases the intelligibility of the words by imitating the rhythmic patterns, inflections, and natural rise and fall of human speech. Lightly accompanied by a few instruments and continuo or by continuo alone, recitative served a narrative function in seventeenth-century opera — setting the scene, advancing the story line, and presenting sung dialogue the audience could easily follow. By the beginning of the eighteenth century recitative appeared in cantatas, Passions and oratorios, as well as in opera.

Ripieno The "tutti" group of instruments in a composition that features soloists, as in a "Concerto." Performers of the Ripieno section are called "Ripienists."

Ritornello A short introduction to an aria, often featured again at the end. Frequently heard before, between, and following the instrumental passages of a **"Concerto."**

Score See **"Performance Parts"**

Sonata Originally, a piece that is sounded (from Latin sonare, "to sound") by an instrument, as opposed to a piece that is sung (from cantare, "to sing"). In the Baroque period, the word was applied to compositions consisting of several short, contrasting movements performed by from one to six musicians. In the Classical period, it designated a multi-movement piece for a solo instrument, such as the piano, or a solo instrument accompanied by piano.

Sonata Form A common form of instrumental music common from the era of Mozart, Haydn, and Beethoven to the music of the 20th century, most often as one movement in a multi-movement work such as a symphony. Most commonly in three parts, it includes an "exposition" in which the musical themes are first stated, a "development" in which the thematic material is explored and modulated to other keys, and a "recapitulation" in which the original material is restated in a fresh way. The movement sometimes concludes with a **"Coda"** (see above).

Suite French overture is first half, followed by sequence of dance movements w/ French titles.

Tempo markings Indications of the speed and character of a composition, an individual movement, or a portion thereof. Usually expressed in Italian, since music printing began in Venice, tempo indications may be specified by the composer or assigned by a later editor. Some of the most frequently encountered terms are **Largo** – slow and stately; **Lento** – slow; **Adagio** – slow and leisurely; **Andante** – at a moderately slow walking pace; **Moderato** – moderate; **Allegro** – fast; **Vivace** – brisk and lively; **Presto** – very fast; and **Prestissimo** – as fast as possible.

Theorbo A large bass lute used as a solo instrument, to accompany a singer, or as part of the continuo group in a larger ensemble. In addition to six courses (pairs) of gut strings, the theorbo has seven or eight courses of extremely long, low-sounding strings and produces a bright, clear sound, valuable for projecting low bass tones. Bach called for theorbo in some of his cantatas, in the *St. John Passion,* and in an early version of the *St. Matthew Passion.* The Tuesday Foyer Recitals will feature the theorbo and other members of the lute family.

Toccata A virtuoso piece for solo keyboard performed with apparent abandon, giving the impression that it is being improvised on the spot. The term, derived from the Italian word *toccare,* meaning "to touch," suggests a performer approaching an unfamiliar instrument and sitting down to "touch" the keys in a free, improvisatory manner, simultaneously loosening up his fingers, exploring the capabilities of the instrument, and demonstrating his keyboard prowess to anyone listening. In many Bach toccatas for harpsichord and organ, brilliant virtuoso display gives way to a fugue, either as part of the toccata or as a separate movement following it.

Trio sonata The most popular form of Baroque chamber music, written in three parts but performed by four players. Two treble instruments, such as violin, flute or oboe, play the upper two lines while two low-sounding instruments — a melody instrument and one that can play chords — perform the bass line *(basso continuo).* The most common combination of instruments is two violins, cello and harpsichord. Another possibility is two oboes and bassoon. Bach even composed trio sonatas for organ — the organist's hands play the two upper melodies on separate keyboards while his feet play the continuo line on the pedals. (Not to be confused with "Sonata Form."

Vespers The name of the evening service in the Roman Catholic Church, traditionally involving singing. The term has come to describe a musical composition featuring voices and with a sacred text.

Viola da gamba A member of the viol family of instruments popular during the sixteenth century and gradually supplanted by the violin family during the course of the seventeenth and eighteenth centuries. Like the cello, the *viola da gamba* is held between the player's knees, thus its name, meaning, "leg viol." (The *viola da braccia,* or "arm viol," is held against the arm.) It has sloping shoulders, six or seven strings and a fretted fingerboard, like a guitar. It was often adorned with a beautifully carved head instead of a scroll, as are many modern reproductions. Bach called for a *viola da gamba* where he wanted its distinctive tone color, as in the alto aria *"Es ist vollbracht"*) from the *St. John Passion* and the *Sixth Brandenburg Concerto,* where he juxtaposes three members of the violin family and three representatives of the older viol family.

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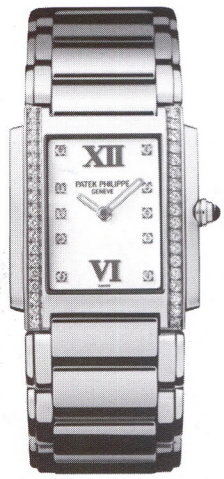

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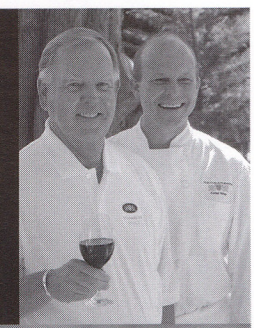

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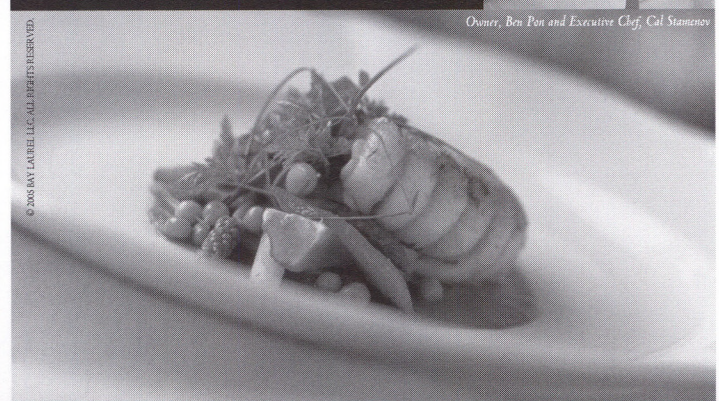

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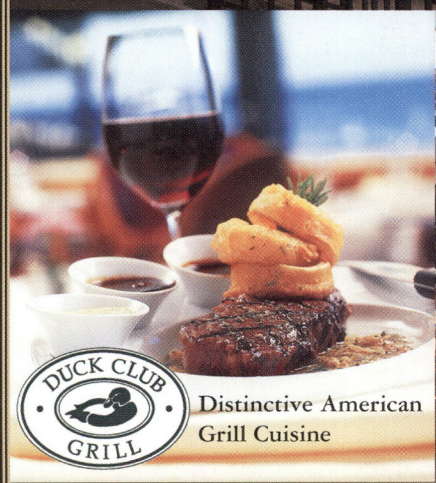

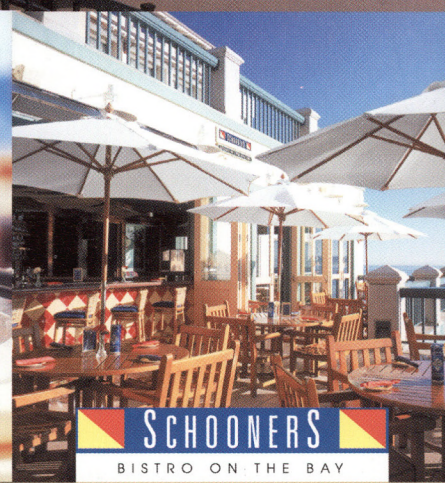

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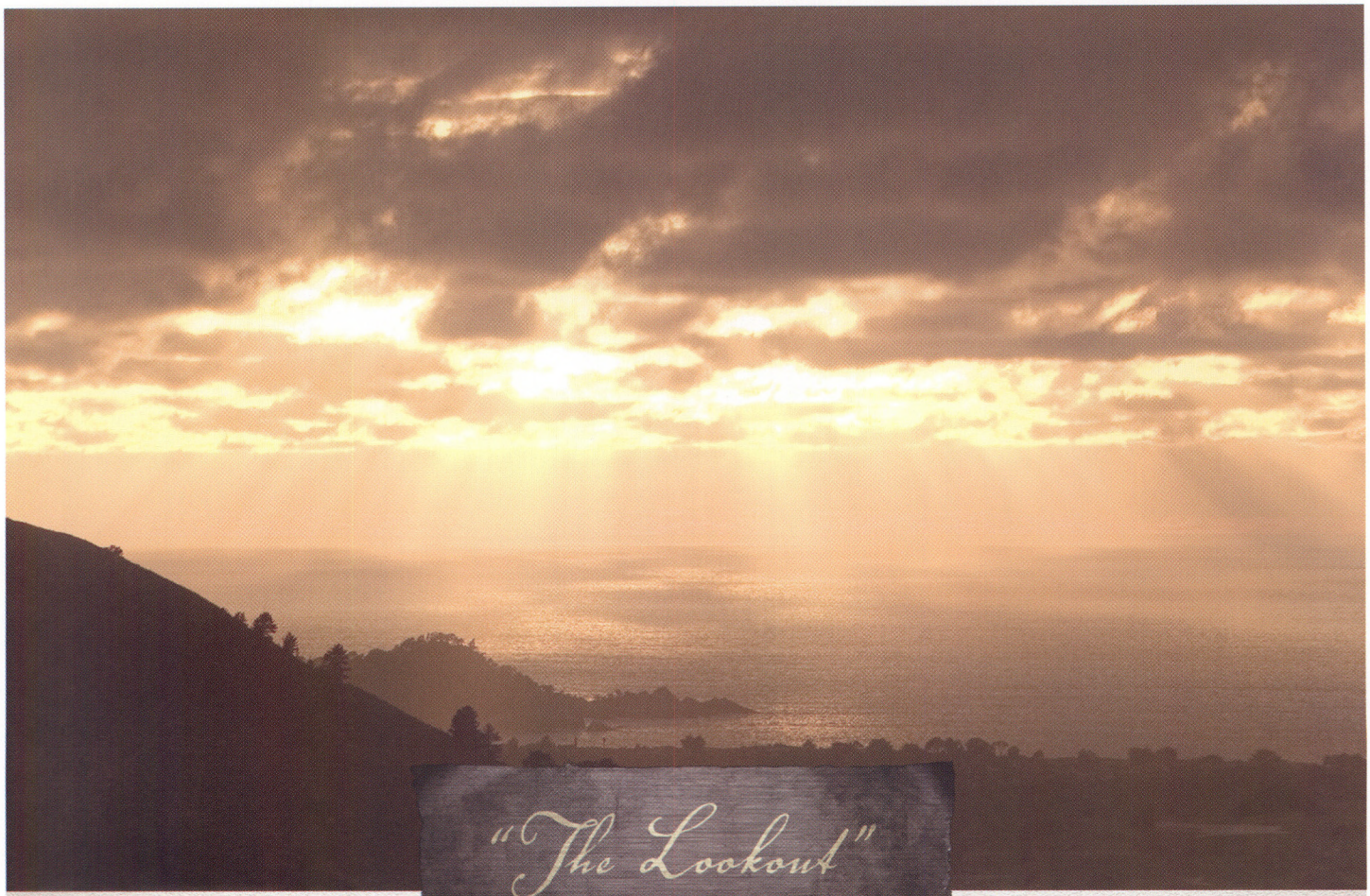

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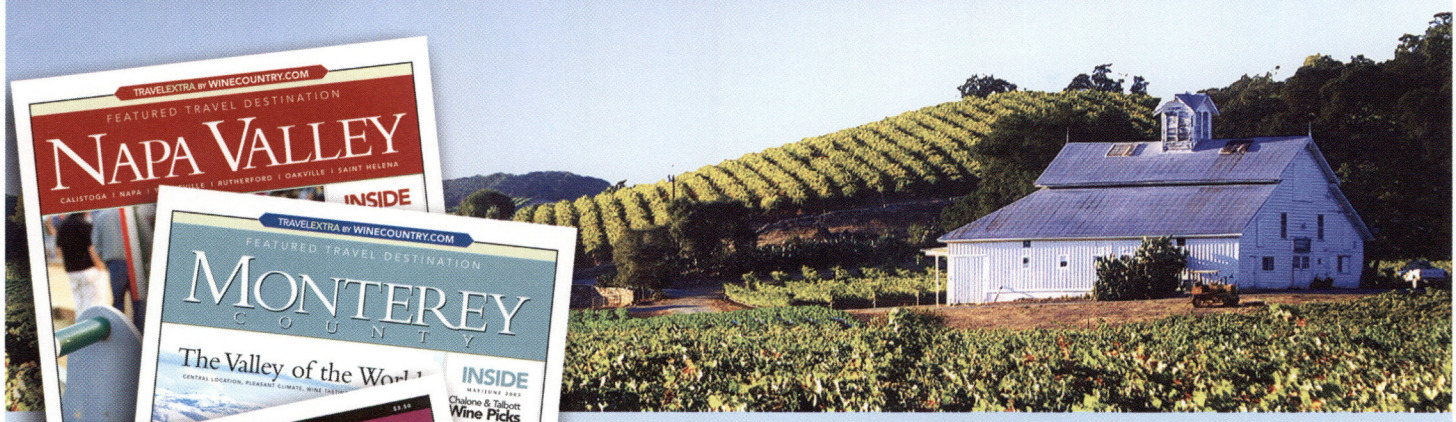

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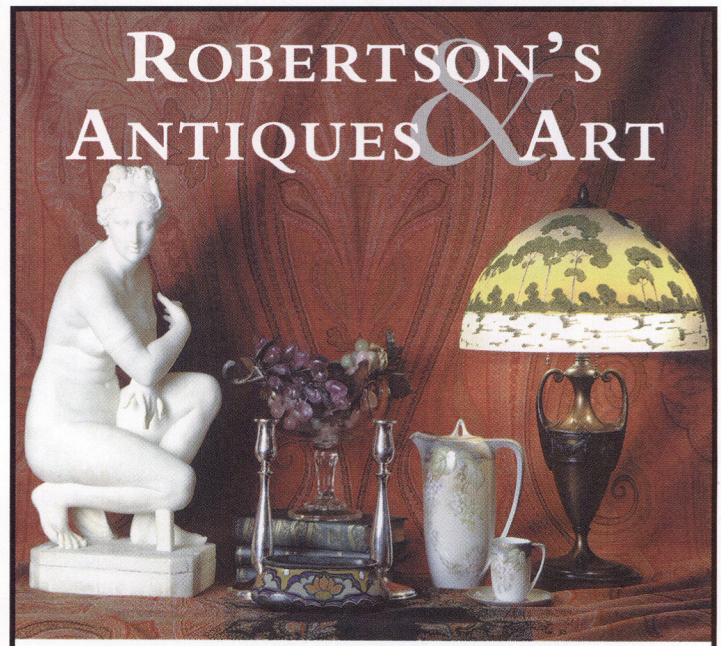

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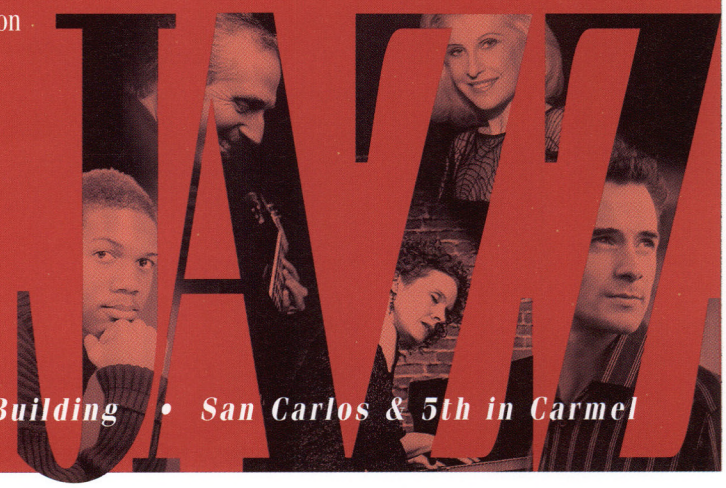

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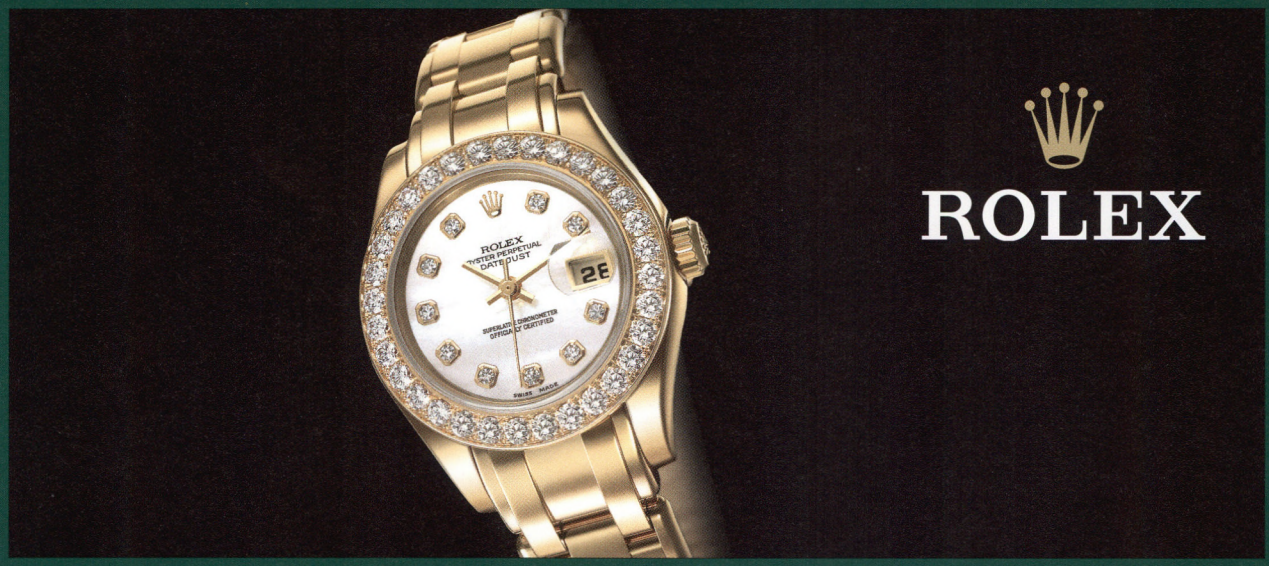

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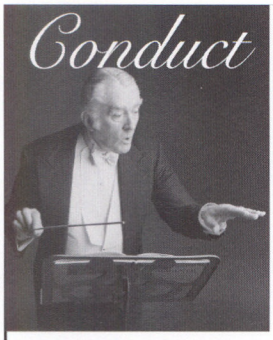

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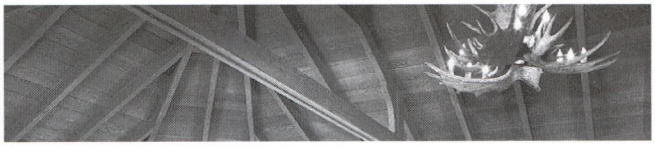

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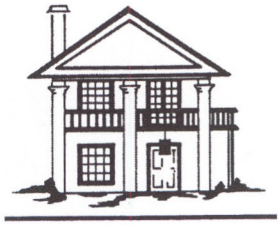

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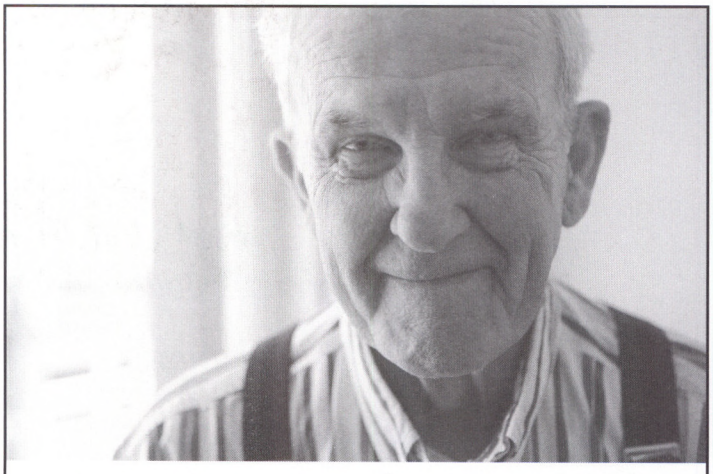

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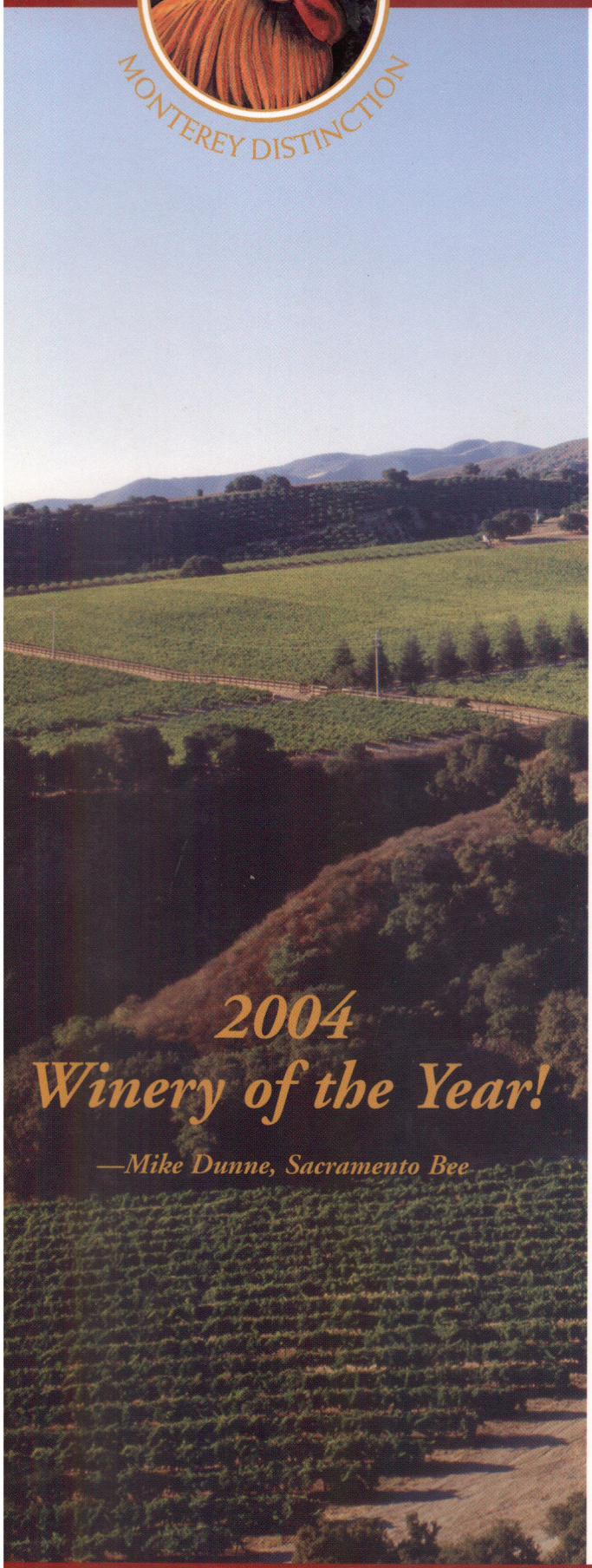

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